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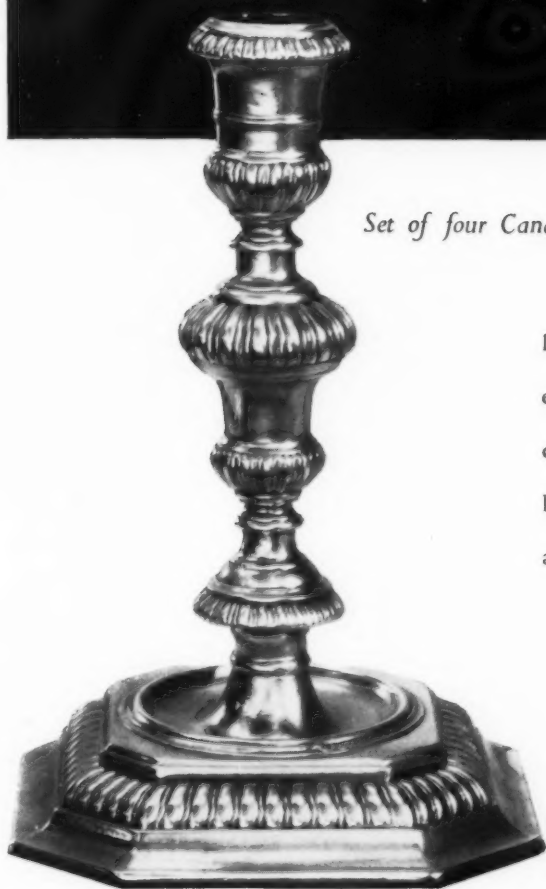
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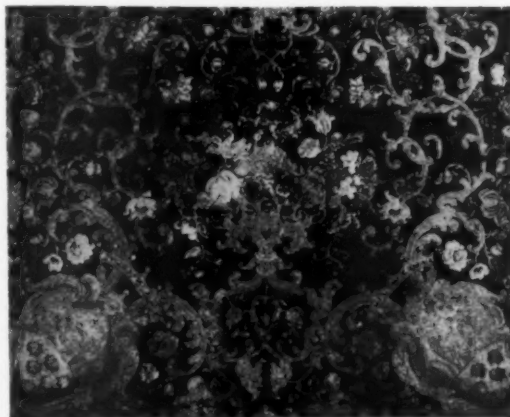
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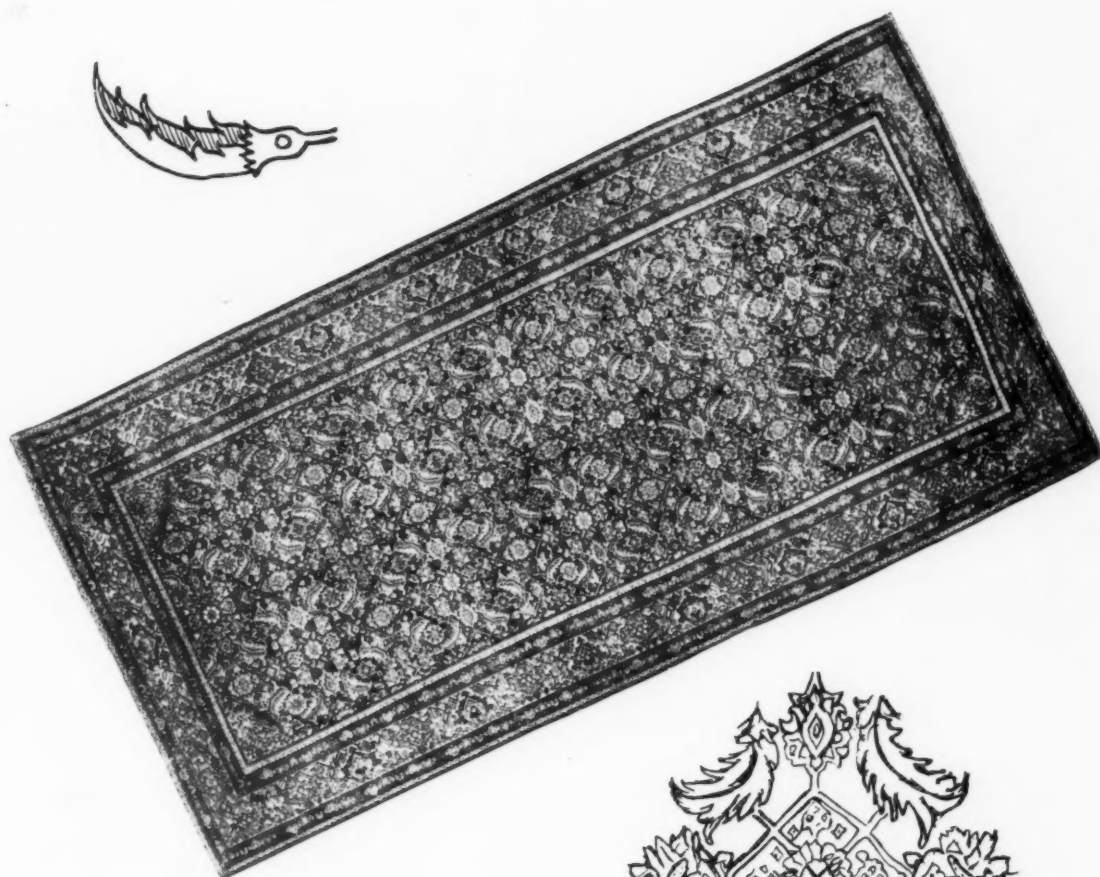
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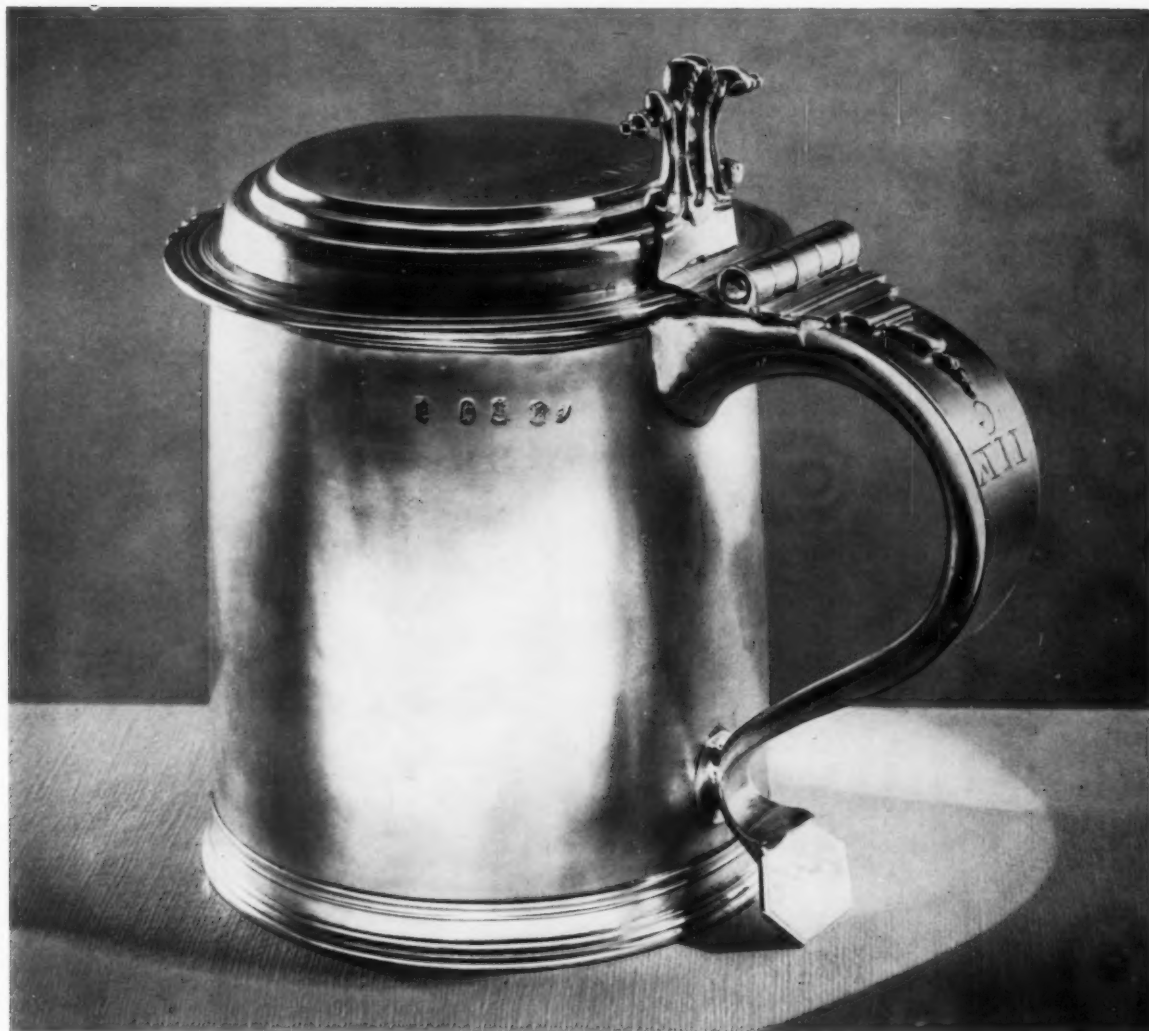
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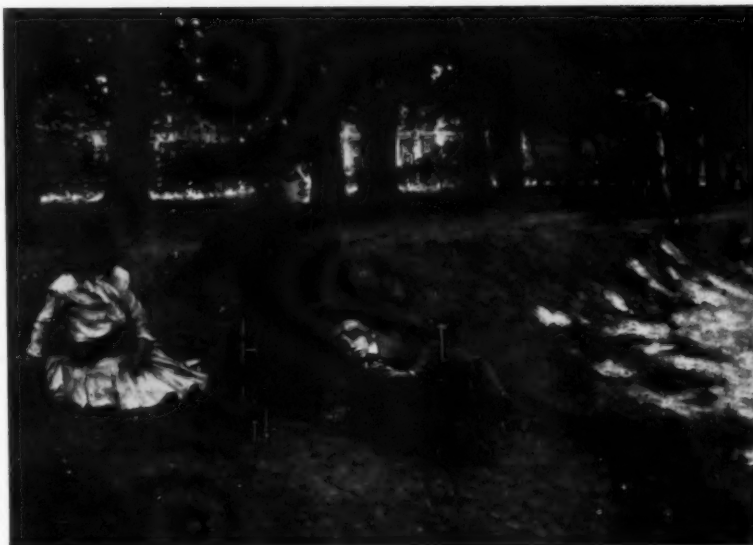
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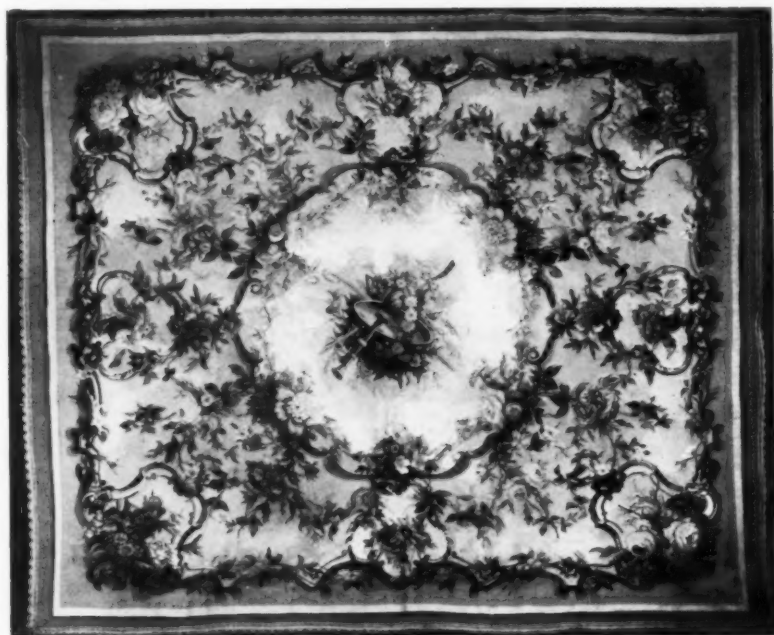
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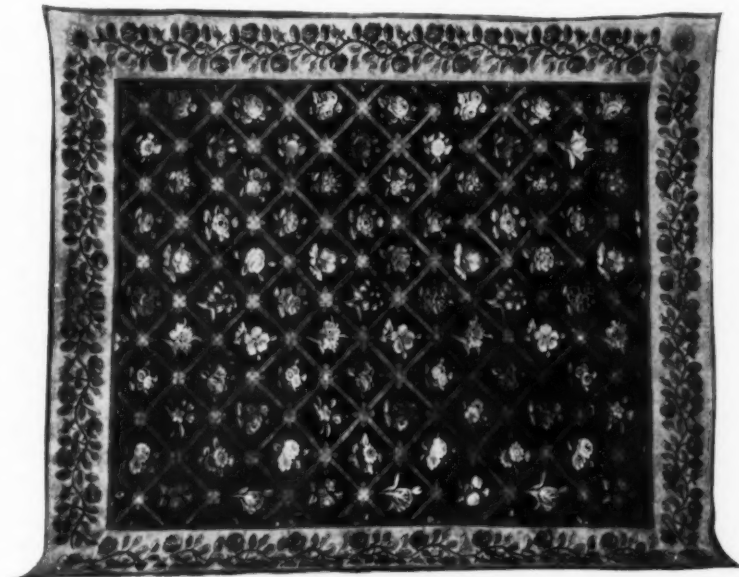
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CURRENT SHOWS AND COMMENTS

IN ALL DIRECTIONS

BY PERSPEX



BRIAR AND HAWTHORN AT SAVERNAKE. By LAWRENCE GOWING.

From the Exhibition at the Leicester Galleries.

PERSPEX's choice for the Picture of the Month.

IF the alarms and lack of excursions of the railway trouble interfered badly with life in London during the opening days of June, the season in the world of art as well as in other spheres which began late is full of promise. London at the moment offers a wealth of every kind of art. The French masters who are ever-present with us are notoriously so at exhibitions at Tooth's, at the Lefevre, at the Marlborough, the O'Hana, intimately at the Renel Gallery, and in a selection of the drawings of Camille Pissarro at the Leicester. On the English side there are a number of challenging one-man shows of the modernists: Graham Sutherland at the Arthur Jeffress Gallery, Henry Moore drawings at Roland, Browse and Delbanco, Pasmore abstracts at the Redfern, Ben Nicholson in an impressive show at the Tate Gallery and in another at Gimpel Fils, whilst Robert Medley and the more traditional Lawrence Gowing are also at the Leicester. The Old Masters are represented in the annual exhibition at Colnaghi's, and also at Kenwood in the personality of Angelica Kauffmann, who is being given the summer exhibition there. Add to all this a few sports such as the show of American Primitives at Whitechapel Art Gallery, Giacometti at the Arts Council, and a host of good one-man shows such as Richard Weisbrod's at the Leger, and it will be realised that there is something for all tastes.

A first tribute may be paid to the exciting loan exhibition of Sisley and Camille Pissarro at the Marlborough. It is being given for the Save the Children Fund and for Children and Youth Aliyah, an excellent purpose allied to the excellence of the exhibition itself. This is Impressionism at its nearest to nature. Monet's Impressionism is much more consciously intellectual, but in the case of these two masters there is an unforced acceptance of the method to get the expression of effects of light upon landscape. If the result is quieter and less startling than it is in Monet's more art-con-

scious method, it is more true to nature herself. The more than fifty works in this notable exhibition are closely linked in this subtle appeal. Such a picture as Sisley's lovely "Saules au Bord de l'Orvanne," though it is one of the less documented of the works, is a piece of perfection in its insight into the visual truth of nature. The artist in these pictures does not stand in the way and insist upon his own personality, as he so often does in the painting of our own century.

One watches this tendency growing at the show of eleven XXth Century French Paintings at the Lefevre. The smallness of the number is accounted for by the comparative largeness of the works shown. Bonnard's "Ete," a canvas 102 by 134 in.

painted about 1910, shows Impressionism overripe and breaking down into sheer decoration. It is impressive—one is tempted to use the overworked phrase, *tour de force*—but the emphasised and rather clumsy tree shapes on either side, the half-realised foreground figures which could so well have given the design coherence had the artist handled them firmly, leave one unsatisfied. Except as a decoration the vast canvas is too empty. I found an early Dufy, painted in 1905 before he adopted the conscious frivolity of his characteristic later style, a more satisfying work. This "Market Scene" is a very solid, old masterly oil, and is again a large canvas, and makes an interesting contrast to a little Dufy as we think of him, belonging to forty years later. Equally an early Rouault of a group of nudes, "Baigneuses," has a rhythmic beauty which somehow becomes lost in the curious brutality of his later painting. One painting by a less resounding name which I personally found extremely charming for all the modernity of its idiom was "The Pool," by André Civet, a simplified study of a tree-girt pool over which birds hover. The recent Picasso, "La Lecture," was equally in terms of simple statement—this time in those of the kindergarten.

The mention of Dufy reminds me that I saw two or three very attractive works in the gay, sketchy style with which we associate him at the intimate Renel Gallery in Burlington Arcade. "Chevaux de Cirque" was particularly attractive, an evocation of that ephemeral world of delight in which he moved at ease. Some Signac water-colours in the same exhibition revealed how brilliantly that artist used the Impressionist technique in this medium.

Another intimate group of French paintings is at the Adams Gallery, chief among them a Gauguin of the Pont Aven period after Gauguin had come under the influence of Van Gogh at Arles. There is, indeed, a faint echo of Van Gogh in this simple rendering of a line of cottages

stretched across the canvas and led up to by a wide curve of roadway. It is a quite small picture, utterly unforced, and unselfconscious. Gauguin was to do more spectacular work when Tahiti yielded its secrets to his passion, but nothing more appealing than this tiny study of a French scene. Another lovely little picture in the same exhibition is a Corot, "Souvenir d'Honfleur," all poetry and lyric beauty with the feathery trees of his late style.

Equally intimate, the Camille Pissarro drawings and pastels at the Leicester Gallery are in danger of being overlooked for the spectacular Robert Medley's in the next room or the mature landscapes and portraits by Lawrence Gowing which follow. This must not happen, for this collection of Pissarro's studies reveal how much lay behind his paintings. His eye and hand are, at their best, unerring for the pose of a figure or the tones of a landscape. We are back with a man who walked humbly before nature, and who conceived the duty of an artist to be primarily the rendering of visual truth. Certainly it has its own quietist sincerity even if it does seem tame compared with the excitement of the Medley canvases where the intricate interrelationship of the forms, largely of bicyclists, are worked out almost to abstraction. There is a joy of colour in them, and something very near to that movement and time-space in pictures which once the Futurists promised us. Perhaps as with them, this promise never quite materialises, but Medley remains an intriguing artist precisely because "a man's reach should exceed his grasp," as Browning urged.

The Lawrence Gowing landscapes of the third room at the Leicester give one the sense of an artist who has achieved a notable balance between nature and his own individual vision. His characteristic harmonies of greens, his little trick of throwing a plant-form in strong silhouette across the foreground of his picture and seeing the whole landscape in relationship to this in all its values, gives him a theme with infinite variations. Here is an artist who has pursued his own path and, without anything spectacular or any showmanship, arrived at a satisfying individuality of style. The figure subjects and the portraits are not so happy. I do not like the rather drab shadows on the flesh in the one, nor the placing low down on the canvas of the other. Probably Lawrence Gowing is one of those artists who are not really happy indoors. I, for one, would be well content for him to remain a landscapist, though I would like to see what happened if he brought his figures out into the open.

At least this truth to a straightforward vision of nature yields happier results than the cold intellectualism of those English ultra-abstractionists, Victor Pasmore and Ben Nicholson. Victor Pasmore's creations in plastics, wood and glass mounted on hardboard may have in them the aesthetics of some brave new world passionless and pure, but like Ben Nicholson's they belong to the bathroom, where no such concession to human sensuality as a hot water system tempts the devotee from his consecration to cold baths. Ben Nicholson is being given the honour of a one-man retrospective show at the Tate Gallery of the work sent by the British Council to the Venice Biennale. Certainly, both at the Tate and in the one-man show at Gimpel Fils, his work shows abstraction at its most cerebral and austere. One wonders what Rubens would have thought of such art.

The reactions of Rubens, however, would be equally entertaining at several other exhibitions of the month: at Roland, Browne and Delbanco in contemplation of the so concave females depicted in the drawings of Henry Moore; at Arthur Jeffress before the strange forms which emerge from the mind of Graham Sutherland; particularly at the Arts Council *vis-à-vis* the emaciations of Giacometti. These last provide an extreme example of an artist who exercises the licence of contemporary anarchy and by repeating something *outré* achieves international recognition and reputation.

Giacometti has finally done this by the simple expedient of stopping his sculpture at the point reached by modelling students at the end of their first lesson: the armature is put up and a few rough daubs of clay are pressed upon it to

start the work. Carried thus far it obviously has a certain expressiveness, a pose, a gesture, an evocative significance. The rest can now be left to the high-falutin of modernist critics, the patronage of official circles, and the fear of cultured ones to call nonsense nonsense. There is not a single work, drawing, painting, or sculpture at this Arts Council show which indicates that Giacometti can or ever could draw, paint, or model. The catalogue also contains two "poems" which add to the list the fact that he cannot write. One moves to this exquisite peroration:

Manie, manie, manie, maniaque, qui manie ma manie, qui maniaque, me manie dans ma vie qui, qui, qui, quoi? je ne sais pas ri ra ro roue, rat rit li cant ti ti ti les cloches trouqui trou qui, trou qui troue qui troue non pas latrines soporifiques danse.

(The spaces indicate the ends of lines; but as APOLLO is not being run on public money we are not wasting space and paper on this display.) Still, I like the piece about the latrines: so contemporary, don't you think? I should hate anybody to imagine that I was so lacking in sensitivity that I did not know what it all means.

Compared to this the wildest excursions of a Graham Sutherland or a Henry Moore are sanity itself. A new portrait (of Arthur Jeffress himself) by Graham Sutherland is an interesting work, though the background is overpowering both in its strong and unpleasing colour and in its extent. Personally I hope that this cultivation of portraiture will bring Mr. Sutherland back to the exercise of that draughtsmanship which we know him to possess and away from the creation of forms intrinsically ugly.

So let us return to the world of the normal *via* a very human exhibition of American Primitive Art at Whitechapel Art Gallery and a glance at the Old Masters. It is, of course, typical of our time that we are interested in the untutored painting of American folk art from the times of the early settlers to Grandma Moses and her kind to-day. The early artists in settlements cut off from the European tradition and having the desire to represent and be represented, created some extremely direct and naive pictures of people and places, which have their own charm largely as documents and slightly as art. They break all the traditional rules because in their unsophistication they did not know them; which is a very different thing from deliberately breaking them because you do know them and are determined to be different. So I hope this exhibition will not create a new cult of the naive in this age of inverted values. In its own right it is most diverting, but we do not want it to divert artists.

So let us take refuge in the XVIIIth century and the very painterly achievement of that far from unsophisticated person, Angelica Kauffmann. It is fitting that the summer exhibition at Kenwood House should be devoted to her work, for she was a representative figure of the period which this great Adam house enshrines. There was a time when we believed that she decorated one of the ceilings there, but now we tend to give her reputed mural and ceiling decorations to others, and Kenwood has gone to Biagio Rebecca.

Angelica's achievement as portraitist and as a classicist in that age of classicism stands the more firmly for this fine exhibition of her work. What a person she was! The exciting figure subject, "Angelica hesitating between the arts of Music and Painting," from Nostell Priory, reminds us that she might have been an opera singer. A kind of companion picture showing her choice of the Muse of Painting is at the exhibition rooms of Geoffrey Glynn in King's Road, Chelsea. She rather loved these symbolic pairs in her subject-matter, and many of her pictures at the Kenwood show are given over to them. It has always to be remembered that the pictures of the XVIIIth century were so often part of the decorative ensemble of apartments. One notices this at the Summer Exhibition at Frank Partidges, where the pictures fit so perfectly into galleries full of the exquisite furniture and furnishings of that period of magnificent craftsmanship. In that formal and classical period the artists had no doubt of the direction of art.

FRENCH DRAWINGS of the XIXth CENTURY in the BRITISH MUSEUM

By K. E. MAISON



Fig. I. Théodore Géricault.

NOT long ago, a book was published in France on French Drawings of the XIXth Century, in which a fine study by Daumier was reproduced as being in a "Private Collection." That drawing has been in the British Museum for nearly thirty years. I have little doubt that this is only one of many similar instances; one generally thinks of the collections in the Department of Prints and Drawings in the British Museum as of a vast accumulation of engravings, from the earliest to the end of the XIXth century, and of a relatively no less large amassment of drawings, among them unique treasures by the XVth-century artists and by Michelangelo, Dürer, or by Watteau; but I wonder how many people are aware of the fact that there are some thirty boxes of French XIXth-century drawings in the Print Room. These boxes are filled not with incomparable masterpieces, yet they contain a very considerable

number of extremely fine examples by many of the greatest artists of that time.

Admittedly, the majority of the drawings were acquired by way of gift or bequest—surely the most pleasant form of acquisition a Public Collection can wish for. When, e.g., Mr. J. R. Saunders gave to the department in 1926 his extensive collection of English engravings, he followed it up a month later with the gift of thirteen water-colours by Constantin Guys, all of exquisite quality, thus doubling the number of water-colours by that artist in the British Museum. Among the many benefactors to the department who enriched this relatively neglected section of the collections, the name of the Contemporary Art Society figures repeatedly and prominently. One of the most important single bequests, however, has come from Mr. Campbell



Fig. II. Camille Corot.



Fig. III. Gustave Courbet.

Dodgson, the well-known keeper of the department from 1912 to 1932. Although Mr. Campbell Dodgson's internationally respected authority was mainly based on his connoisseurship of early prints and drawings, especially of the German School, it is much less widely known that he was a great lover of modern art. Many fascinating acquisitions made by him, for the Museum as well as for his private collection, bear witness not only to his foresight and good taste, but also to the great admiration he had for many contemporaries as well as for the French draughtsmen of the XIXth century.

There are quite a considerable number of fine drawings by Ingres, the artist who is perhaps the last Old Master, although he lived on to the time when Manet and even Renoir were struggling in vain for recognition. Typical of Ingres' numerous (and now so rare) double portrait drawings is a fine group in pencil, dated 1818, of an Unknown Young Couple; it came to the department in 1938 as a present from the N.A.C.F., while the better-known, beautiful "Portrait Study of Mme de Haussenville" is "old stock." The Campbell Dodgson Bequest added several more black chalk studies of the type of the often reproduced "Nude Girl," a sketch for the *Age d'Or* of about 1843. The very large and minutely finished composition for a "Glorification of Napoleon," which represents the Emperor lightly draped as a Roman hero, standing on a chariot drawn by flying horses, is really too far removed from the taste of our time to be appreciated for anything but its splendid draughtsmanship.

Géricault, on the other hand, seems to us far more "modern," nearer in his way of painting—and especially of drawing—to the artistic expression of the later years of the century; yet he died in his early thirties, 43 years before Ingres! Of the dozen or so Géricault drawings in the

British Museum, I here reproduce a sheet of studies in black chalk, typical of the artist and of very fine quality (Fig. I). The drawing, like most of the other Géricaults in the department's collection, comes from the *Vente His de la Salle*, the collector to whom the spreading of Géricault's fame is mainly due. Though called a "Study for the Farrier," the sheet seems to me rather to contain essential details appearing in the Louvre's "Horse Fair."

Delacroix, Géricault's spiritual heir, is represented by a whole portfolio of fine studies of different subjects, several in colours. Nearest to the taste of our time, of course, are the magnificent studies of lions and cats. His contemporary, Corot, too little known as a draughtsman, was, in fact, as sure of his mastery with the pencil as with the brush; and it is not only his better-known late landscape drawings, of which the Museum has an extraordinarily fine specimen, but especially his portrait drawings which betray his versatility.

The fine study of a young woman, acquired at the Heseltine sale in 1935, is a good example to illustrate this point (Fig. II). Considering how very popular Corot's friends of the Barbizon Group were in this country, and for how long a time, it is not surprising to find them all well represented in the Department, though not so much quantitatively as qualitatively: most remarkable among those drawings are, of course, the Millets, which in their subject variety give the student an excellent picture of the master's extraordinary ability as a draughtsman. But there are also fine examples by the other painters of the Barbizon School, especially some very strong drawings by Daubigny, others by Dauzat, Harpignies, Decamps, Rousseau and Charles Jacque. The latter's study of a farmyard, by the way, easily ranks with Millet's best work in that field.

Some drawings by Daumier, surely the greatest artist in France around the 1850s, are of special interest because of their connection with corresponding paintings. However, they will be discussed in detail in a forthcoming article, and



Fig. IV. Camille Pissarro.



Fig. V. Edgar Degas.



Fig. VI. Georges Seurat.

it may suffice here to draw attention to those drawings which have never been mentioned in the extensive literature on Daumier.

All the minor *peintres de mœurs*, caricaturists and illustrators, from Gavarni, Charlet and Monnier to Doré and Forain, are, of course, represented by more or less striking examples. I have already mentioned the beautiful and charming drawings by Constantin Guys, that lone and unhappy figure, completely outside that—or any other—group. The department's magnificent water-colours from Paris, from the Balkans, and not least those from Spain, would fill any collector with envy.

It is well known that Courbet's drawings are very rare, and those which are normally seen are not in any way outstanding. Courbet is, in fact, though somewhat unjustly, looked upon as an indifferent draughtsman. It was a great stroke of luck for the Museum to have received the gift, some 30 years ago, of what is surely one of this artist's finest drawings: his "Self Portrait" of 1852. It is a large charcoal drawing, measuring 22 by 18 inches, very strong and clear, and in truly mint state of preservation (Fig. III). Judging by the imprint on the mount, "Presented by the N.A.C.F., Mr. Samuel Courtauld, and a group of donors," the price of this sheet must have been a considerable one, even in 1925!

Unfortunately, nothing nearing a survey of Cézanne's or the Impressionists' art of drawing exists in the collection. There are two relatively uninteresting landscape sketches by Cézanne, and one of his numerous pencil studies after a *putto* by Pigalle. None of these three drawings can be regarded as important, and one can hardly imagine the Department now spending their funds in acquiring a representative water-colour by Cézanne, considering the enormous prices now being paid for these. Manet's subtle draughtsmanship is, of course, inadequately represented by a little brush-and-ink sketch of a "Girl," but the total absence of works by

Renoir, Monet and Sisley is more regrettable still. Two of the Impressionists only fare better: Berthe Morisot, whose ability as a draughtswoman is outweighed by the mostly superficial though undeniable charm of her best water-colours, and Camille Pissarro. The two late drawings by Morisot are unfortunately slight and uninteresting, but the three sheets by Pissarro in the collection are of the very finest quality. They demonstrate clearly how this artist, who was after all primarily a colourist, handled the art of drawing. There is a small but magnificent water-colour study of flowering fruit trees at Eragny (the gift of Charles Ricketts), and a "Back View of a Peasant Girl," the latter reproduced in Fig. IV. This is a fairly large charcoal drawing, 17½ by 11½ inches, on greyish blue paper, with the girl's apron done in strong blue pastel chalk. The contrast of the black and blue against the delicate tone of the paper, together with the astonishingly plastic effect of the drawing, is such that one cannot but call it masterly. The third work by Pissarro, too, is of extraordinary quality: a pastel sketch on pink-tinted paper, of three peasant women standing side by side. Drawn in flaming colours, this large and beautiful drawing almost produces the effect of a painting, and its reproduction without the true colour values would serve no purpose.

The reader may have wondered why the name of Degas has not been mentioned in the last paragraph, nor that of the "Neo-Impressionist" Gauguin. There are, in fact, two drawings by the latter in the Print Room, but they are no more than slight sketches of small artistic merit. Degas, perhaps the best draughtsman of all the Impressionist painters, is represented in the British Museum by about a dozen studies, almost all of which are unfortunately uninspiring.

A little portrait sketch of a young "Jockey" is perhaps the best drawing, several nudes are either badly preserved or just dull, with the exception of the half-length movement study, probably for a dancer (Fig. V). Considering the enormous number of beautiful Degas drawings and pastels in existence, also in English private collections, one may perhaps hope that one day the Print Room will receive a gift which would fill that gap.

In contrast to the Impressionists as a group, the so-called Pointillists are splendidly represented, foremost, of course, by three important Seurat studies. "Le Glaneur," the finest, is here reproduced in Fig. VI. It is in the artist's usual technique, i.e., *crayon conté* on rough white paper (12½ by 9½ in.), and its state of preservation is as fresh as that of the other two sheets. The drawing formed part of Mr. Campbell Dodgson's private collection, and he noted that



Fig. VII. Henri-Edmond Cross.

Fig. IX. Henri de Toulouse-Lautrec.

he had bought it from Rodrigues-Henriquez in Paris for 8,000 frs.; that was, needless to say, over 30 years ago. "Le Meunier" (ex Verhaeren Collection, acquired 1927) is a remarkably fine study of a tall man wearing a wide-brimmed hat. In accordance with G. Seligman, who in his "Drawings of Seurat" reproduces a closely related sheet, this study must be dated 1881. Equally near to a known drawing (Seligman No. 41) is the very tender study of an "Old Lady in Profile," sitting by a window. Dateable about 1883, it is very probably also a portrait of the artist's mother. None of the three drawings is connected with a painting, and none, it appears, has found its way into the Seurat literature.

The direct influence of Seurat reaches far into the present century, and some of the relevant works, like the Signac water-colours, are outside the scope of this article. However, Henri-Edmond Cross' two fine drawings may be just within the bounds of the last century: one an excellent gouache and water-colour sketch of a small Mediterranean port and village, the other a "Portrait of a Lady" (Fig. VII), very much in the Seurat technique. Without Cross's atelier mark, this very chic drawing would have been difficult to attribute correctly, like the unusually good "Farm Yard Scene" by the half-forgotten and badly underrated Pointillist Le Sidaner.

Odilon Redon's three magnificent studies in the Print



Room owe their presence there as much to Mr. Campbell Dodgson's personal taste and judgment as the Pointillist drawings. Redon's large "Head of Christ" exists, I believe, in several similar versions, including at least one painting, while the "Study of an Old Tree" is as unusual a subject for this artist as the portrait drawing is for Cross. By far the most important of Redon's works in the collection is his mysterious "Profile of a Woman" (Fig. VIII). It is a gouache, about 12 by 10 inches, with the face and scarf covering her hair executed in blues, from the deepest to the lightest, set against a gold background. Parts of that background as well as the rest of the sheet are treated in many-coloured chalks, so that the general effect is not that of a drawing but of a painting. In spite of Tolstoi's shocked reference to this work in *Qu'est-ce que l'Art*—it was exhibited in Paris in 1897—it is among the most important assets of this section of drawings in the Print Room.

Finally, I want to draw special attention to a drawing which, I believe, has been generally overlooked: because of its size (24½ by 21½ in.), it is not ordinarily put before the student who visits the department. This is an important pencil drawing on buff paper, by Toulouse-Lautrec, inscribed on the mount "Charles Conder and Mademoiselle C." (Fig. IX). In fact, the drawing is an—apparently unrecorded—first study for the painting "Aux Ambassadeurs," also known as "Les Gens Chics," reproduced by Joyant (I, 124) and dated 1893. Although the only Toulouse-Lautrec drawing in the collection, it is a very beautiful one, and it seems a pity that a sheet of such artistic importance has not been more widely enjoyed.

Fig. VIII. Odilon Redon.



ARTISTS IN XVIIth-CENTURY ROME BY TERENCE MULLALY

BY the end of the XVIth century Rome was stirring again. The years of disillusionment and worse were being forgotten. The sack was merely a distant memory. For in the 1590's there were few men who could remember the days in May, 1527, when, having lost their leader, the Constable de Bourbon, before the walls of the city, the Spaniards and their hired men, who were little more than the scum of Europe, had indulged in an orgy of the foulest bestiality. And the days when Vasari could write: "The chief things I find abounding in Rome are taciturnity and decorous gravity" were drawing to a close. The period that in painting we call Mannerist was nearly over.

The XVIIth century was, as far as Rome was concerned, a period of intense artistic activity, and it is impossible to gain a clear idea of painting in the city between 1600 and 1700 without prolonged study on the spot. Nevertheless, the exhibition which is at present open at Wildenstein's in Bond Street, the avowed purpose of which is to suggest some of the artistic currents that existed in Rome between the 1590's and the 1660's, is superbly suggestive, for it highlights the dominant trends of the times. All that scholarship and loans from some of the greatest of European collections can do, has been done to illumine the painting of one of the most fascinating of periods in the history of Italian art.

As the XVIth century drew to a close Rome was pulsating with life. The years in which the first impact of the dead hand of the Inquisition and the influence of the frigid poses and supercilious sneers of the Catalan had tended to deaden the spirit of the city were over. Sophistry, cynicism and self-interest were no longer the only ruling passions of the nobility and the Curia. A new and, if strictly limited, none the less real Renaissance was dawning. The Church was beginning to stir herself, both in a theological and a material sense. She was throwing off her lethargy; indeed, before the end of the second decade of the XVIIth century she was to plunge into the Thirty Years' War. The Jesuit spirit was abroad. And with it came a new period in building; between 1606-12 Carlo Maderno was to lengthen the nave of St. Peter's to form a huge Latin cross and was to add the great façade, and then between 1655-67 the final consummation was to be achieved when Bernini laid out the vast entrance piazza with its sweeping colonnades. And all over the city the domes were to go up, and artists were to fill them with ecstatic Madonnas, athletic putti and gesticulating prophets. But the Church's interests were not only theological, nor were they confined to building to the glory of God, for Rome was the capital of a world power, with all that that implies. And at the same time the Church was by no means the only builder. The old Roman families, and for that matter the *nouveaux riches*, were active again. Before the middle of the century the Palazzo Barberini and other great palaces were to be completed, and Bernini alone was to erect the splendid fountains in the Piazza Barberini, the Piazza Navona and the Piazza di Spagna. And from the time of Imperial Rome onwards the building of fountains has always been one of the most sensitive barometers of material prosperity.

Then again, trade was flowing in and out of the city, and she was becoming the great place of pilgrimage that she has remained ever since; a goal not only for Christians, but also for all men of culture, for men of business and for the merely curious. Indeed, the city was to be full of men from many lands, ambassadors and agents, mystics and quacks, connoisseurs and collectors, and above all artists.

Throughout the XVIIth century Rome was thronged with artists. They came not only from every corner of Italy, but also from the north, from France, Germany and the Low Countries, from Haarlem, Paris, Utrecht and Antwerp. For it is a curious quirk of history that while the Holy See and the Roman aristocracy were for many cen-



JOHANNES LINGELBACH. View of the Forum Romanum.
Lent by the Marquis of Bath.

turies among the greatest patrons of art, the city of Rome has proved singularly devoid of artistic talent. No more glaring proof of this could be needed than the fact that in the last decades of the XVth century as modest, if charming, an artist as Antoniazio Romano was in continual demand and achieved a great reputation in Rome. Then again, when the Popes wished to carry out large-scale decorative schemes in the Vatican, whether it be in the Sistine Chapel or the Borgia Apartments, the commissions were given, not to native-born Romans, but to artists from Tuscany or Umbria. And at a later date it was men such as Daniele da Volterra, Salviati, Vasari and Federico Zuccari who were called in to decorate the Sala Regia.

The numerous artists, Italians and foreigners, who flocked to Rome in the XVIIth century did so for a series of different reasons, and some were simply attracted by the reputation and glamour of the city, while others came in search of work and stayed to find fame and fortune. For Rome was more than ready to welcome the artists who could provide her with what she wanted, and the painter might now portray a whole series of subjects that were not open to his Renaissance predecessors. The artist in XVIIth century Rome might have a purely academic attitude, he might be absorbed in the study of the past and devote a large part of his energies to drawing from the antique, or else he might revel in the life of the streets. As Denys Sutton has so happily put it, conditions in the city were at the time such that "no apparent inconsistency occurs between the artistic propaganda of the Jesuits, the gay humour of the *Commedia dell'Arte*, or the melodious advent of the opera." Indeed, one of the most fascinating aspects of the artistic scene in Rome in the XVIIth century was this extraordinary diversity of talent attracted to the city, and the many different modes of painting that flourished at the same time. The Church was an active patron, demanding frescoes and altarpieces, then there was the Roman aristocracy, who always provided a ready market for pictures illustrating classical or allegorical subjects and for portraits. And what a fascinating insight we gain

APOLLO



GIOVANNI LANFRANCO. Virgin and Child appearing to Saints James and Anthony Abbot.

Lent by Kunsthistorisches Museum, Vienna.



CARAVAGGIO. Nude Youth with a Ram.

Lent by City of Rome (Pinacoteca Capitolina).



SIR ANTHONY VAN DYCK. Sir Robert Shir.

Lent by John Wyndham, Esq.

SELECTIONS FROM THE WILDENSTEIN EXHIBITION
OF PAINTINGS BY ARTISTS IN XVIIth-CENTURY ROME

GIOVANNI LANFRANCO. Self-Portrait.

Lent by the Duke of Bedford.

PIETRO DA CORTONA. The Return of Hagar to Abraham.

Lent by Kunsthistorisches Museum, Vienna.

SIR PETER P. RUBENS. Margherita Gonzaga.

Lent by Ludwig Burchard, Esq.



ARTISTS IN XVIIITH CENTURY ROME

into the times from the different types of portrait painted in XVIIth century Rome. Furthermore, there was a new public interest in scenes from low life; and while some artists might follow Poussin and display a passionate devotion to the distant past, others were more interested in painting urchins at play, bravos cheating at cards and incidents in the markets.

Yet the Bamboccianti, the painters of low life who owed their name to Pieter van Laer, nicknamed Bamboccio, were never in the forefront of artistic Rome, and however vivid a light they may entertain us to-day, and however vivid a light they throw on Roman life in the XVIIth century, their contribution was small in comparison with that of the Caravaggeschi and with the pupils of the Carracci and with those who developed out of them. The most influential figures, and certainly amongst the most considerable in Italian XVIIth century painting, were indeed Annibale Carracci and Caravaggio. Both have in recent years been the subject of much scholarly attention, both are at last beginning to be recognised at their true worth, and we are gradually coming to assess the real extent of their influence. For all his wild impetuosity and his ability to open up new vistas, we no longer see Caravaggio as the pseudo-bandit, while the once-popular myth that the Carracci were nothing more than eclectics and in the words of Sir Charles Holmes "like all others of their kind fundamentally insipid," is slowly being forgotten. There is a world of difference between the academic attitude, in the best sense of that word, and the approach of the mere eclectic.

Although Annibale Carracci was an artist whose influence was both salutary and persuasive, his work presents complex problems. He clearly had a strong intellectual bent, but as Denis Mahon has pointed out there is more than a touch of the naive about his work, and many of his religious compositions must have appeared startlingly direct to his contemporaries, for they have a humanity unknown to his Mannerist predecessors. While at the same time he was one of the least affected of portrait painters. Furthermore, his solutions to certain of the problems facing not only the painter of large-scale fresco cycles, but also to the problems involved in painting those elaborate religious compositions that are such a feature of Seicento and Settecento art, were to have a profound influence upon both Italian painting and upon northerners such as Rubens. A particularly instructive example of his abilities in organising a complicated composition involving numerous figures is provided by his "Coronation of the Virgin" in the collection of Mr. Denis Mahon. It is a very beautiful picture and most certainly dates from the last few years of the XVIth century, that is soon after Annibale moved to Rome, and is of great historical interest.

The most important of Annibale's Roman followers was Giovanni Lanfranco, who was also one of the most successful artists of his age, and much of whose work is a model of the conventional image of the Baroque. Lanfranco and that other great exponent of Baroque decoration, Pietro da Cortona, can only be fully understood in their frescoes in which colour and movement play a vital part, and in which large numbers of figures are so disposed as to form an organic unity. Nevertheless, we can gain some idea of the magnitude of their achievements

from canvases such as Lanfranco's "The Virgin and Child appearing to Saints James and Anthony Abbot", and from the "Return of Hagar to Abraham" by Pietro da Cortona, which is not only supremely decorative and stands for much of what is best in Seicento painting, but is also a work of patent sincerity. Yet to appreciate the true measure of their greatness we must return to their frescoes, for it was working on a vast scale that they and the architects with whom they were in the closest concert created a new canon of architectural and pictorial values.

Lanfranco, who was fourteen years younger than Pietro da Cortona, is seen to brilliant advantage in his early "Virgin and Child appearing to Saints James and Anthony Abbot". It has many of the characteristics of his large-scale frescoes, in which the extraordinarily daring perspective, the towering figure of St. Anthony Abbot, the suppression of the irrelevant, all find their counterparts. But above all, it is a picture of great beauty. While from the historical point of view its prime importance lies in the fact that while it dates from the second decade of the century it is already indicative of the new vision of the Baroque and of a conception of holy events that is still with us to-day.

While Annibale Carracci, pioneer of the new idiom of the Baroque though he was, did not make a positive break with the past, but rather reinterpreted it, Caravaggio's particular genius led him to make a more clear-cut departure from accepted canons. Annibale was no iconoclast, but Caravaggio, as Walter Friedländer has suggested, and Mahon has concurred with his hypothesis, was in his "Nude Youth with a Ram" at pains to make an irreverent allusion to Michelangelo. The posture is completely Michelangelesque, but the demi-god has become an impertinent youth.

Not long ago it was general practice to see every Caravaggesque picture as the work of the master himself, but to-day we know better, and a whole series of too-long-forgotten artists have emerged as independent artistic personalities. We are beginning not only to understand Caravaggio, but also to appreciate the nature of his influence.

If proof were needed of the strength of the artistic impulse in XVIIth century Rome, it is provided by the diversity of subjects painted by the artists who flocked to the city and by the range of their attitudes to art. Rome, at once the most irresistible and the most civilised of mistresses, could find a place for Caravaggio and Poussin, Annibale Carracci and the Bamboccianti, for Claude, Guido Reni and Rubens, and as she imparted to them something of her age-old values, for she was ever the humaniser, she surrendered to them her secrets and in so doing guided their genius to fruition.



ANNIBALE CARRACCI. The Coronation of the Virgin.
Lent by Denis Mahon, Esq.

MANÉ-KATZ and L'Ecole Juives

BY

CHARLES S. SPENCER

CIRCUS. 162 x 130 cm. O'Hana Gallery



ONE of the most fascinating phenomena in the art history of the XXth century has been the emergence of a school of Jewish painters as an integral part of *l'école de Paris*. A people who in biblical times, and indeed in the 2,000 years of dispersal, were never noted for visual expression, suddenly, and for no apparent reason, produced a recognisable and distinguishable school of painting. There are many valid reasons for the paucity of Jewish visual art in the past; the religious Commandment "Thou shalt not make unto thee a graven image"; and, in European history, the physical and social restrictions, being but two of the primary causes. Yet, in the years before the First World War, out of the narrow, limited life of the ghetto, there converged upon Paris a large number of gifted young artists of whom Marc Chagall was the first to arrive. They came to drink at the fountain of art, but the seed they nourished was produced by a vastly different *milieu*. It is the remarkable blending of these two elements which produced a new expression and a number of artists of the first rank. The expression itself is a wonderful mixture of uninhibited joy and melancholy—elements perhaps most pronounced at their opposite poles in Chagall and Chaim Soutine.

From the darkness and misery of the ghetto—a misery lightened by the intense faith, the study and ritual of a Messianic creed—there arose an irrepressible urge for expression. Its first manifestations were literary, through the Yiddish language (basically a medieval German dialect) which was fashioned into a supple, tender and poetic medium. At the same time there arose the desire for visual expression. This was far more difficult to achieve, for the Jews are a literary people to whom language and vocal expression are an integral element in their religion (God spoke to Moses in words; the synagogue service requires those words to be intoned and sung); and there was the religious ban on the creation of images. There was no visual tradition on which to lean.

One of the artists who came from this background is Mané-Katz whose latest paintings are now on view at the O'Hana Gallery. But before considering his special achievement I would like to refer to the concept of life which the ghetto bred and handed on to *l'école Juives*. One of the most important features of Jewish life in Eastern Europe in the XIXth century was the sense of community it developed, the sense of one-ness, each man with his brother and all men with God. Perhaps only in the villages of India can an analogy be found to illustrate this tradition and its message of humanity, and joyousness before man and the wonders

of nature. These qualities are well manifested in Mané-Katz, a true son of the ghetto in the gaiety and passion he brings to his art. Like other artists of this group his main inspiration is still the now vanished Jewish life of Eastern Europe. Perhaps all artists create from the basic store of childhood experience; all later experience is sieved through these earliest impressions, just as the psychologists tell us that our personalities are forged at the very tenderest age. Mané-Katz continually paints those figures and events which belong essentially to the ghetto, often tinged with melancholy but never pessimistic. It is derived from a long-suffering but warm acceptance of life which sees man as made in an heroic mould. That this is a Jewish gift will be seen in the work of two important artists in England, Jacob Epstein and Josef Herman. Different though their work is from each other, and from *l'école Juives*, it is marked by a humanity and compassion, and a monumental expression rare in this country. It is not strange that contemporary Jewish artists find themselves labelled "Expressionists." It is a style which carries with it certain dangers—an exuberance which values colour above form, an untidiness and distrust of discipline, a crudeness which can degenerate into vulgarity. Perhaps it is a style which is best described as the negation of the European tradition in which we see a classic, almost scientific, formalism as a direct development from the Greeks to Cézanne. But that leads one on to æsthetic and philosophic problems outside the scope of this essay, and I would like to deal specifically with the career and work of Mané-Katz, as a representative of *l'école Juives*.

Mané-Katz was born at Kamenchug, a little town in the Ukraine, in 1894. His father, Lazare Katz, was the *shammash* or beadle of the local congregation and the family was large and poor. At a time when persecution and pogroms were the normal background of Jewish life, Mané-Katz was made to study for the rabbinate; his life as a child was thus filled with learning and ritual, as well as the fear and experience of suffering. It is the fabric from which the artist was later to weave his spell. And yet, for reasons now hard to divine, the boy dreamed of becoming a painter. One day an artist from Odessa visited Kamenchug and saw some of the boy's earliest attempts at drawing; the gifts and talents they foretold were immediately recognised and, by what must have been almost superhuman powers of persuasion, the boy's parents were made to agree to his further study. Entering an art school was no easy thing for a young Jew in those days, but eventually a place was found for him in an

MANÉ-KATZ

THE GREEN TROMBONE. 116 x 89 cm.
O'Hana Gallery

academy in Mirgorod, a town well known for its association with the great novelist Gogol. And from there Mané-Katz moved to the important Academy at Kiev. It is possible that at this time the young student saw the work of contemporary French artists which were occasionally shown in Russia; and he, like so many others, saw his future in Paris, not only because it offered such tremendous possibilities to him as an artist, but it was clear that with constant hardship and persecution a young Jewish artist had no future in Russia. Fortunately, in Kiev he had two great friends and admirers, a distant relative, Dr. Levine, and the Danish consul, Mr. Gourevitch. With their help he saved and collected the funds to travel to Paris, a journey across almost the whole of Europe.

Mané-Katz arrived in Paris in 1913; he was barely nineteen years old, the same age as Chaim Soutine, who arrived in the same year. He met Soutine at the Ecole des Beaux Arts, where they both enrolled as students of Corman, and Mané-Katz was given the name of the *little moujik*, on account of his small stature and the red shirt he wore outside his trousers.

More important to the boy from Kremenchug than anything else in Paris were the museums; he neglected his formal studies and his colleagues in his thirst for the treasures of the past and in those early days he found the sources which are as potent to-day as then. Most important of all were the Rembrandts and Goyas at the Louvre and Cézanne and Gauguin at the Luxembourg Museum. And among his contemporaries exhibiting at the Salon d'Automne were Matisse, Derain and Friesz—the Fauves.

With the outbreak of the war Mané-Katz attempted to join the Foreign Legion but was told he was too small. ("I can grow," he is reputed to have said.) He returned to Russia, of which he was still a national, but was again rejected for military service. He worked in St. Petersburg, under the patronage of Countess Gargarina, until the Revolution and then settled in his home town of Kremenchug until 1921, when he returned to Paris. That city has been his home ever since, and in 1928 he joyfully received French citizenship (and hyphenated his name).

From then on it is a story of devotion to his work and growing recognition and success. Before the outbreak of the Second World War he had already achieved first rank among the luminaries of *l'école de Paris*, and in 1937 was awarded a gold medal for his painting "The Wailing Wall." His first one-man show was held at the Galerie Percier in 1923, under the patronage of the important critic, Waldemar George. Since then his work has been shown in most of the capitals of Europe.

In 1939 he was accepted by the French army, at the age of 46, and was given the rank of major. His unit was captured by the Germans and he found himself with 30,000 fellow Frenchmen in a prison-of-war camp. Following the collapse he was fortunate enough to be sent into unoccupied France. Soon afterwards he is said to have met Picasso and exclaimed, "What is to become of us, what can we do now?" "Why not hold an exhibition?" replied the Spaniard. Mané-Katz, however, disregarded this flippant advice and made for Marseilles, where he managed to get on to a boat bound for the United States. In New York he established a studio, which he still retains, and worked and exhibited throughout the war years.



At the end of the war he returned to Paris at the first opportunity. His affection and gratitude towards the city is unbounded. Since then he has painted with almost feverish intensity broken by regular visits to the new State of Israel, of which he is a great admirer.

Although small and delicate, in his 63rd year Mané-Katz retains his vigour and energy to the full. His sensitive, pink-cheeked face is surrounded with an unruly mop of snow-white hair. (He was once mistaken for Rubinstein when staying at the Savoy Hotel and spent an hour declining an invitation to play the piano.) The qualities which distinguish his paintings are part of his natural expression; a full to overflowing love of life and people; passion; sympathy; wit. In the constant play of his hands in conversation can be seen the broad strokes of his brush; in the quiet serious eyes the sadness which lies behind the vivid scenes of ghetto life. Mané-Katz's studio lies in the rue Notre Dames des Champs in Montparnasse, close to his favourite café, where he can be seen at midday and the evening, a gesticulating centre of friends and colleagues. The studio is no bohemian slum; like its owner it is the very essence of order, and contains a superb and priceless collection of medieval and antique art. This magnificent collection, largely of Jewish interest, is one of the most important in the world, purchased with his income from painting. It has been promised to the State of Israel, which is building a special museum to house it.

Mané-Katz works with extraordinary speed. The current exhibition at the O'Hana follows one held at the Galerie Durand-Ruel in Paris last month; the canvases in both exhibitions were all painted this year, and on the level of human activity alone represent a considerable achievement. They are also, in my view, some of the finest he has ever painted. Mané-Katz's work has an exuberance which is captivating, and the brilliance of his palette produces entrancing decorative qualities. As I have said, his principal subject has always been the figures and events of his childhood; but he also loves to paint Paris and flowers. His expressionism leads to a certain distortion of form which he blends into a broad and bold rhythmic design. Although he is a draughtsman of delicate and sensitive power, his paintings are not detailed studies of either the human form or landscape scenes. As one critic has said, "it might seem that no ordinary tubes of paint could pour out the colours that enrich these works," and it is indeed in colour, which might well have been pressed straight from the tube on to the canvas, that he expresses the richness and gaiety of his love for mankind.

The Norwegian Faience Factory at Herrebøe

BY ADA POLAK

THE faience factory at Herrebøe (1760-72) represents Norway's most important contribution to the great European tradition of ceramic art in the XVIIth and XVIIIth centuries. No literature in English exists on the subject of Herrebøe, and the factory's products possess intrinsic artistic qualities which seem to make it worth while to tell their story to lovers of faience outside their country of origin.

The founder of the Herrebøe factory was one Peter Hofnagel, born in Oslo in 1721. After having absorbed some book-learning at the Cathedral School of that city and later at the University in Copenhagen, Hofnagel became in 1747 a resident of Frederikshald, the little town in south-east Norway which had grown up round the castle of Frederikssten (where Charles XII had found his mysterious death 30 years before). Hofnagel must have been a man of restless energy and a somewhat fanciful and optimistic temperament; he had some private means, and between 1749 and 1759 he acquired a considerable estate—including the farm Herrebøe—on the outskirts of Frederikshald, where he started modern agricultural improvements on a large scale. He discovered that the ground he owned contained a

and often fanciful ideas. The only fact of importance in this connection is that in 1763 he founded a faience factory at Østerport by Copenhagen. The products from Østerport have been identified, and a distinct likeness to certain Herrebøe faiences can be recognised.

The company that had taken over the Herrebøe factory put down considerable capital and much care and trouble to make it work satisfactorily. Fashionable ladies in Oslo established sale of the products in the capital, and their detailed advertisements in the Oslo newspaper *Nordske Intelligenssedler* is a most important source of knowledge about the factory's production. It was, however, not possible to make Herrebøe pay; one main reason was the competition with the stoneware in fashionable shapes and at moderate prices which in increasing quantities was being imported from England. In 1772, the company gave up, and the whole estate with the factories was sold to the local magistrate. It is possible that a limited production of faience from already stocked materials and for a local market was carried on until 1778. But the great period of the Herrebøe factory was definitely over in 1772.

Herrebøe was then forgotten for more than a century



Fig. I. Bowl in the shape of a bishop's mitre. Oslo Kunsthindustrimuseum.



Fig. II. Teapot. Dansk Folkemuseum, Copenhagen.

fine clay that might be suited for pottery-making, and he decided to make use of it. According to his own account, he founded a factory for bricks and tiles and bakers' stoves in 1757, one for utility stoneware the following year, and in 1759 "the first Faience and Delft factory in Norway." Hofnagel's statements are not always to be relied upon; probably the faience factory was not ready for production until 1760, and enlargements and improvements may still have been going on in that year. Now followed a fierce struggle to keep all his undertakings going, with loans, applications to the King for official support, even a slight embezzlement on Hofnagel's part. In 1762 he found himself forced to sell all his works, including the faience factory at Herrebøe, to a company of prosperous merchants in Frederikshald and Oslo.

Hofnagel's later life until he died in 1781 was one restless struggle to raise capital for the realisation of his numerous

until the Danish historian, C. Nyrop, drew attention to a wall-fountain of faience, marked on the back "HERREBØE FABRIQUE J & G L." From now on a dramatic rediscovery took place. In 1900, Oslo Kunsthindustrimuseum, which had led the way in the new Herrebøe research, was ready for a Herrebøe exhibition, and in the catalogue the first history of the factory was published. Collecting Herrebøe became the fashion among Norwegians of means, and during World War I the faiences enjoyed the reputation of being "the most expensive faiences in the world." Since then untiring research and purposeful collecting have been carried on by museums and connoisseurs, and now the chief lines of development can be traced, some artists of importance identified, while the general æsthetic character of the products stands out quite distinctly.

The Herrebøe faiences, as we know them from documents and preserved specimens, include a great variety of shapes, most of them in lively rococo style and in almost pretentiously fashionable forms: *plâts-de-ménage*, punch-bowls, *bouquet-tières*, potpourri urns, large dishes, decorated plates and teapots; tea-caddies, inkpots and butter-dishes in elaborate shapes. The luxurious character of most of the products may account largely for the lack of financial success of the factory. Very striking are the large bowls for serving, the lids being the shape of a bishop's mitre (Fig. I). The shape was first made at Store Kongens Gade in Copenhagen earlier in the century: later, the shape was adopted at many Scandinavian factories, but never anywhere else.

Most of the Herrebøe products seem to have been made from imported clay. The metal is usually light of weight, porous in texture and easily chipped. The tin glaze some-

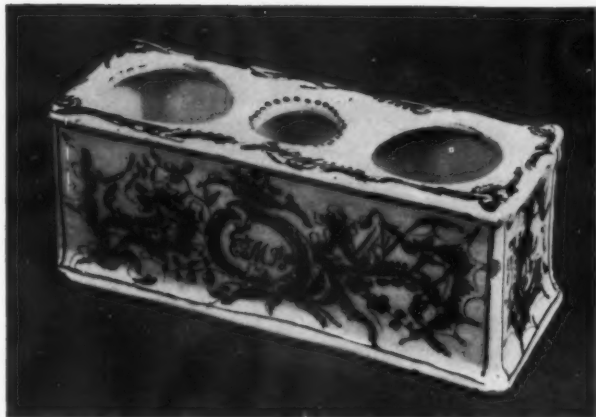


Fig. III. Inkstand. Oslo Kunstindustrimuseum.

times has a creamy tinge. The painted decoration is usually blue, frequently also manganese red. Great rarities are the pieces covered with a pale green glaze, the only coloured glaze known to have been used. Most elaborate among them is the potpourri urn with gilt decorations, now in Oslo Kunstindustrimuseum.

Names of artists working at Herrebøe have been found in old documents, and marks of some of them have been traced on existing specimens.

Johann Georg Kreipe seems to have worked at Herrebøe between 1760 and 1764. Before that time he has been traced at the Danish factory of Schleswig, and the painted décor on certain Herrebøe pieces, marked K, show a distinct likeness to Schleswig faïences. In 1783, Kreipe appears at the Danish factory of Gammellund on the island of Mors, and here a marked influence from Herrebøe can be traced in the painted decoration. Kreipe, however, seems only on rare occasions to have wielded the brush himself. He was responsible for the technical side of the production from day to day—the mixing of clays, the chemistry of glazes. *Maitre auf der Pocellain Fabrig* is his title in a Herrebøe document from 1761.

On the wall-fountain, mentioned as the first piece to be identified as a Herrebøe product in modern times, the initials J & G L are found next to the factory's name. The letters stand for Joseph and Gunder Large, the sons of an immigrant Scotsman, who in 1734 settled at Frederikshald as a shopkeeper. Joseph was born in 1742 and Gunder in 1744. After the death of John Large, their mother married Hofnagel. A decorated inkstand (Fig. III), signed by Joseph, points to his being a painter, while a pair of plain candlesticks, made for the local church, are signed by Gunder, whom we may assume was a modeller. The brothers Large remained at Frederikshald to the end of their days; Joseph died in 1793, while Gunder was drowned near Herrebøe in 1818.

The most elaborate piece of modelling done at Herrebøe is a *plât-de-ménage* in the shape of a dancing boy, who lifts a basket in his arms (Fig. IV). The posture of the figure is gay and vivacious, the base and the surrounding cruets are beautifully modelled in rich rococo; altogether the *plât-de-ménage* stands out as a work of exceptional importance in the production of Herrebøe. It has recently been suggested that it could have been modelled by one Henrich Bech, a woodcarver of Danish birth, who spent many years in Norway, carving architectural ornaments as well as matrixes for the iron foundries. Bech has been traced at Frederikshald, and the signature HB has been found on some Herrebøe faïences (though it may, of course, stand for Herre Bøe). The theory is that Bech worked at the factory over a long period, and that it was he who gave the original impetus to that extraordinary feeling for sculptural values to which so many of the products bear witness.



Fig. IV. Plat-de-ménage. Oslo Kunstindustrimuseum.

By far the most important painter at Herrebøe was H. F. L. Hosenfelder (1722-1805), who worked there over most of the factory's active period. The Herrebøe dish in the Victoria and Albert Museum (Fig. V) is doubtlessly painted by Hosenfelder. The German painter's work shows a rare freedom and energy, which is characteristic of much Norwegian art of the rococo. W. B. Honey suggests in *The Potter's Art* (p. 43) that the décor on the museum's Herrebøe dish is reminiscent of the wild Nordic entrelac-ornaments of pre-Christian origin. Be this as it may, the *verve* of the rococo ornaments in Norway certainly seem to reflect the fresh and unconventional tastes of the rich citizens of the towns, who were the most important patrons of artistic activities in the country.

Herrebøe faïences have come to light all over Norway, but none outside their country of origin. (The dish in Victoria and Albert Museum was acquired from Oslo in 1931.) In a letter from 1762 Hofnagel mentions that his faïences have been exported to both Sweden and England. However sceptical we should be of Hofnagel's statement, the possibility of discovering Herrebøe faïences in England should still be kept in mind.



Fig. V. Dish. Victoria and Albert Museum.

ALCORA PLAQUES

BY HUGH HONOUR



Fig. I. St. Michael the Archangel. Height 9.6 in. British Museum.



Fig. II. The Sacrifice of Iphigenia. Height 18 in. British Museum.

IT is both surprising and unfortunate that the productions of the Alcora factory are so little known in England; for the tin-glazed earthenware produced there between 1727 and 1789 should be ranked with the finest of that period. Neither the British Museum nor the Victoria and Albert Museum has more than a few pieces to show, and nowhere in England is there a representative collection of the products of Alcora. It may be surmised that Spanish pottery did not enjoy the same vogue as French, German, Italian or Dutch wares and was consequently not much bought in this country when it was being made. The Grand Tour but rarely extended into the Iberian peninsula and it was for a later generation to discover the excellence of all but the best-known Spanish artists. There may also have been political considerations which are beyond the scope of the present article.

Those who collected Spanish ceramics, in the last century and the present, were usually so interested in Hispano Mauresque wares that they failed to venture into what was, until the publication of the Conde de Casal's admirable history of the Alcora factory, unknown territory. And yet a glance at the wall plaques shown at the British and Victoria and Albert Museums should be sufficient to convince anyone at all interested in XVIIIth-century ceramic art of the possible excellence of Alcora. These plaques, with their brilliantly painted scenes, provide a good sample of the work of the factory, which produced many other wares, and they will repay close attention.

The factory at Alcora, in Valencia, was founded by Don Buenventura Pedro d'Alcantara, Conde de Aranda, who had noticed the fine quality of the clay used in the peasant pottery and recognised the potentialities of the place. Work at the factory began on May 1st, 1727, and the founder published a set of regulations marking the event. In these regulations pains and penalties are set forth with precision, and the workers, under the patronage of San. Pascual Babylon, are urged to close their work each day with the recitation of the Rosary. The general state of potteries in Spain being at a low mark, the Conde de Aranda called in two French artists, Edouard Roux and Joseph Olerys, from Moustiers. These men exercised a strong influence on the factory and it is hardly surprising that some of the first wares produced are difficult to distinguish from those of

Moustiers and Marseilles. In 1730 the Conde secured for his wares freedom from customs duty throughout Spain, an important move securing prestige as well as a wider market.

The factory soon won popularity by reason of the high quality of the pottery and the distinctive manner of decoration. Mr. Honey has remarked that "the wares produced during the lifetime of the founder may be considered the finest of their kind in Europe." One Spanish artist of note worked at the factory from the beginning, Miguel Soliva, about whose life regrettably little is known. Roux left for Grenoble in 1735 and, three years later, Olerys returned to Moustiers, where he founded a factory with his brother-in-law. This left Soliva as the principal artist until his death in 1750. He may be said to have set the pattern for the productions of Alcora, especially the wall plaques, and his influence lasted after his death.



Fig. III. St. Matilda. Height 9.25 in. Victoria and Albert Museum.



Fig. IV. Galatea. Height 20.5 in. Victoria and Albert Museum.



Fig. V. Christ Disputing with the Doctors. Height 36 in. Temple Newsam House, Leeds.

The founder of the factory died in 1749 and was succeeded by his son, Don Pedro Pablo, whose impressive string of titles take up eleven lines of print in the Conde de Casal's book. From 1749 may be dated the second epoch of Alcora, which lasted for forty years. Don Pedro Pablo was ambitious to produce porcelain, and employed successively three Frenchmen and a German in an attempt to do this. No true porcelain was, however, produced until about 1787 and then it was of poor quality. On Don Pedro Pablo's death in 1789 the factory passed to Don Pedro Alcantara, 10th Duke of Híjar, who marked his succession by a new set of regulations. This inaugurated the third period which is generally, and rightly, considered one of decline, though some fine objects were produced in it and many of the old moulds were used. But as the neo-classical style won favour the essentially Spanish rococo flavour disappeared and most of the charm, colour and sense of form was lost. The last part of the history of the factory forms a sad chronicle of decline. From the time of the Napoleonic wars onwards the standards deteriorated annually, and by the middle of the XIXth century all the glory had faded; the factory was producing figures in imitation of Staffordshire.

The Conde de Casal remarks that it is usual for antique dealers and collectors to classify the wares of Alcora as good or bad according to whether they come from the first or last epochs. In the first and second periods of his chronology plaques of great individuality and excellence were produced, differing from each other as late baroque differs from advanced rococo. The first period is marked by the dominance of Miguel Soliva, and both of the plaques in the British Museum are at least strongly influenced by him, though the absence of a signature, apparent on many of his works, makes one hesitate to attribute them to him. He may sometimes have relied on prints of pictures for the general

outlines of his compositions, but they have an essentially Spanish quality distinguishing them from the works of those painters who relied on French inspiration. Frequently his plaques are painted with many figures, but there is seldom any cramped feeling about them. His colours are strong and harmonious. The plaques have simple borders of a uniform kind and are often crowned by cartouches with a late baroque flavour which surround a legend bearing on the scene below.

The smaller of two plaques in the British Museum shows St. Michael the Archangel, sword in hand, overcoming Satan, who writhes in flames underneath his feet (Fig. I). There are several possible sources for this scene, which is probably not taken from a print, though it may be influenced by one. The other plaque, representing the Sacrifice of Iphigenia (Fig. II), is of greater complexity and interest. It shows Diana amid clouds stepping from her chariot to receive Iphigenia, who ascends to her from the altar on which a deer now lies and beside which her father stands surrounded by his men. The drawing has a clean precision, and the many figures are handled with considerable ability. It should be compared with a similar plaque showing Hercules slaying the Hydra, in the collection of Fernan Nunez, Madrid (illustrated in Casal, Pl. V), which is signed by Soliva. This scene, like the Sacrifice of Iphigenia, is taken from Ovid, whose name is mentioned in the inscription at the top.

In the same Spanish collection is one of Soliva's most interesting works, the Academy of Sciences, in which a crowd of men and women are employed in the study of every science from Geometry to Heraldry. Here a considerable number of figures are painted on a necessarily small scale and Soliva has just managed to avoid a fussy composition.

The rococo style enjoyed considerable popularity in



Fig. VI. The Allegory of Earth. Height 30 in.
Temple Newsam House, Leeds.



Fig. VII. *Les Amours Pastorales*. Height 25 in.
Temple Newsam House, Leeds.

Spain, where it seems to have remained fashionable for longer than in most of the rest of Europe. It flowered, on the grand scale, in the work of a Valencian sculptor, Ignacio Vergara. Under its influence the somewhat timid borders of Soliva's plaques ripened into wonderfully elaborate frames. These rococo borders are left white and unpainted so they never detract from the scenes painted within them. An enchanting example of a plaque dating from about 1750 is in the Victoria and Albert Museum (Fig. III). On it St. Matilda, the Abbess of Hefta in Saxony, is shown casting out the devil from a kneeling woman and restoring the sight of a nun. She appears to be standing in front of some superb XVIIIth-century summer-house, enriched with shells and fish-scale decoration, with a swirling crocketed outline. The instability of this fantastic building contrasts with the solidity of the Abbess performing her miracles.

The variety of the borders or frames of second epoch Alcora plaques is considerable. I know three, in a private collection, which have negroid heads emerging from them at the base. One of these plaques is painted with a mythological scene—a nymph, a river god and a satyr—in pale blues and green. The others are marked by the use of the more familiar and characteristic orange. A delightful pastoral scene has a boy showing a large fish he has caught to a seated girl. The other has on it a man and woman escaping from a burning building, but such is the naturally charming manner of the painter, who may be Jose Periz, that he has represented them as if engaged in some exotic Valencian dance.

An oval plaque in the Victoria and Albert Museum (Fig. IV) of Galatea reclining on a dolphin is signed by Vincente Ferrer, an artist who is probably identical with a man of that name working at Alcora in 1750. Slightly later than this, and dating from the middle of the second epoch, are three fine large Alcora plaques at Temple Newsam House, Yorkshire. The first shows Christ disputing with the Doctors (Fig. V) in a classical temple, the floor of which appears to have been seen in a curved looking-glass. It has one of the finest types of border, which is also found on a plaque of David and Abigail in the Instituto Valencia di Don Juan, Madrid. The colouring is slight and dominated by a pale mauve and subdued orange. The other plaques have (or had, for the top of one is damaged) identical borders, which are the same as those on a series of seasons illustrated by Casal.

The first (Fig. VI) shows a group of deities, or personifications, in a chariot surrounded by putti, who reap grain, harvest grapes, pluck flowers and tread wine. It is based on

a painting by Francesco Albano, in the royal gallery at Turin, called the Allegory of Earth. The composition of the plaque is in reverse and was almost certainly based on an engraving. The other is a pastoral scene (Fig. VII) in which a man and two women, with sheep and a dog, are seated beneath a tree from which hangs a bird cage. This appears at first sight to be typically Spanish, a feeling accentuated by the colour, especially the brilliant orange of the women's clothes, and the features of the man. In fact, it is based on a print after Boucher, "*Les Amours Pastorales*." It has, however, without a single change in the composition, been translated into a Spanish idiom. An interesting comparison might be made with a little Delft plaque in the Bowes Museum, Barnard Castle, based on the same print, which has there been as effectively, though less attractively, translated into Dutch. Part of the appeal of Alcora wares of the first two epochs is in their essentially Spanish decoration, which may, as in the instances quoted, be derived from French or Italian sources. As the Spanish feeling diminished the wares deteriorated.



Fig. VIII. The Allegory of Fire.
Alcora, c. 1750. 0.79 x 0.76 m.
Reproduced by permission of Messrs. Bruscoli, Florence.

ALCORA PLAQUES

Since writing the foregoing I have come across two fine examples on the Florentine art market. These are of particular interest as they have the same borders as two of those I illustrated from the collection at Temple Newsam House, Leeds. Furthermore, they are closely linked with the "Allegory of Earth" plaque at Temple Newsam, being based on the same series of paintings—"The Four Elements," by Francesco Albani—and presumably formed part of a set of four plaques. "The Allegory of Fire" (Fig. VIII) shows Venus seated in her chariot among the clouds while Jove flies down with a handful of lightning flashes to the forge where Vulcan reclines surrounded by cupids who are engaged in making and sharpening arrows in a fire lit from Venus's torches. In "The Allegory of Air" (Fig. IX) Juno appears in her peacock-drawn chariot surrounded by attendants who hover in the clouds, two playing on drums; above her there is a rainbow and beneath a heavy shower is falling. With her retinue, Juno approaches Aeolus, whose hand is on the door of the cave from which he is on the point of releasing the winds.

Francesco Albani won great renown for his paintings of "The Four Elements," and executed several sets, the best known being that now in the Art Gallery at Turin which he painted for the Duke of Savoy in about 1620. Throughout the XVIIIth century they were numbered among the most popular of mythological works, were copied frequently and, of course, engraved. Indeed, even as late as the mid XIXth century, Dr. Jacob Burckhardt referred to the series as "one of the very best productions of modern mythological painting." The Alcora plaques show Albani's composition in reverse and were presumably adapted from engravings. It would be interesting to know the whereabouts of the plaque showing "The Allegory of Water," and also if the one at

Temple Newsam originally formed part of the same set as those at Florence. Although there is little evidence of duplication of the designs used for Alcora plaques, it seems probable that there would have been a demand for more than one set of Albani's "Elements."



Fig. IX. The Allegory of Air.

Alcora, c. 1750. 0.79 x 0.76 m.

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LIVERPOOL SALTGLAZE

THE subject of Liverpool saltglaze is again arousing interest among collectors, as new evidence of its manufacture is brought to light. The curious thing about it is that fifty and more years ago nobody seemed to have any doubt about the reality of its existence, the literature of the day making frequent references to it as an accepted fact. One such, taken from the *British Museum Guide to English Pottery and Porcelain* issued in 1910, is both sufficiently authoritative and representative to illustrate this point. After informing us that "saltglaze was certainly made at Liverpool," we read a little further on that "practically every kind of ware produced by the Staffordshire potters,

from the slip-decorated tyg to the best creamware, was made in turn in the numerous potteries of Liverpool."

Among the new evidence just referred to is the recent discovery by Mr. Allman of a hitherto unrecorded mug of typical Chaffers *porcelain* made to commemorate the return to Parliament of Sir William Meredith, the successful Liverpool candidate in the 1761 election. It is an inscribed "plumper" mug, the counterpart in porcelain of the well-known saltglaze plumper mug, which was unfortunately lost by enemy action in 1940. In commemorating the same event in the same manner, the common origin of the two mugs is proclaimed; and the remote possibility (which had been suggested) that the Liverpool potters had to send elsewhere for the saltglaze example is ruled out.³

Further new evidence on this matter is provided by the



SALTGLAZED TEAPOT on lion-masked feet, stamped decoration of 'Liver' and fruiting vine. Courtesy Liverpool Museum.



LIVERPOOL STONE-WARE TEAPOT, tin enamelled and blue painted. Courtesy E. Allman, Esq.

discovery that wall-pockets, identically moulded, exist in both delftware and saltglaze. The design of these displays in low relief a canary-like bird on a twig. The type is illustrated in Garner's *English Delft ware*, Pl. 64b.

But perhaps the most striking proof of this thesis—and one which, because of its implications, will have the most far-reaching effects—is furnished by the very close resemblance which can be seen to exist between one of those uncommon tin-enamelled stoneware teapots of accepted Liverpool provenance and a saltglaze teapot in the Liverpool Museum. The similarity of body shape first attracts the attention, the rather flattened outline being the same in each case and somewhat unusual. Then we notice the form of the handle, which is again identical; and we may here pause to remark that this type of handle happens to be one which has proven Liverpool associations demonstrated by Entwistle's factory wasters, among which many such in a fragmented state were found. Broken handles of this type were found in such numbers (Trueman Street) as would justify the conclusion that they were "wasters." The writer has in his possession Entwistle's own photographs of some of these handles, excavated in 1914-15.

Again, the faceted and slightly curving spout, the same in each, will not escape notice. But all these resemblances, striking enough in themselves, will be seen to gain in force by the method of assembly; for the handle and spout are not only identical in form, but are attached to the body at the same angle and in precisely the same way. Could affinity be shown with greater emphasis? It is hardly possible to look at these two pieces without coming to the conclusion with greater conviction almost than if they had been taken from a common mould, that they own a common origin. A mould could conceivably be "borrowed," but these two teapots appear to represent the unborrowable expression of a common idea.

Now it may be asserted, without fear of contradiction, that if there is one class of ware which can be attributed to Liverpool with confidence, it is this tin-enamelled stoneware. Many of these pieces themselves show evidence of prior saltglazing. Bemrose (*L. H. Porcelain*, p. 14), referring to Littler's dipped saltglaze, points out that the "usual orange-skin pitted surface is hardly perceptible in consequence of the pieces having been dipped," and that it must be looked for on the base or inside the lid. The same applies with equal force to ware dipped in tin enamel. A careful search is necessary to demonstrate it on these pieces. The Museum saltglaze teapot, showing such marked affinity with a piece of this class, cannot well be other than of Liverpool manufacture. Here, then, is a piece which should satisfy the most sceptical that Liverpool did indeed make saltglaze wares.

The importance of this example, however, does not end there. It will not have escaped notice that it bears, as decoration, a typical "Liver," that much-disputed bird which so closely resembles the bird on the arms of Liverpool Corporation. This identity is not admitted by those who do not accept "Liver values" as aids to attribution, by whom the resemblance is regarded as fortuitous. While it would not be difficult to show that this is not so, it is outside the scope of this article. Decoration in such circumstances, however, carries weight and we content ourselves with saying that if it can be shown that any one single piece decorated thus is inescapably of Liverpool origin, others similarly decorated must follow suit; and these in their turn would "carry" other pieces showing certain forms of decoration commonly though not necessarily associated. There are many of these, such as the fruiting vine, the naked boy (possibly representing a juvenile Bacchus), the pattern of interlacing linear scrolls and, most remarkable of all, the mask, well known on a certain form of Liverpool porcelain sauce-boat, but also known in identical form, associated with "Liver" decoration on saltglaze ware. These motifs are not only found intermingled, but they occur on wares which frequently show similar potting characters and colouring. We have in

mind here certain flat-bottomed sauce-boats with splayed lip and 5-lobed sides in which the moulded decoration is smudged in places with blue colour in a manner which is completely characteristic. The conclusion that we are here dealing with a group of wares owning a common Liverpool origin seems irresistible.

Our teapot is therefore not only a strong link in a long chain of evidence that saltglaze was made at Liverpool; it affords a means of identifying a large quantity. Further, it provides equally strong grounds for claiming as of Liverpool origin similarly decorated wares of Whieldon and Astbury type. Quite recently—and many months after this article was written—there has been support for this. On March 1st of this year, there was sold at Sothebys (Lot 31) a "green glazed creamware teapot with globular body, crab-stock handle and spout, covered with an unusual mottled green glaze and moulded in low relief with fruiting vine and two liver birds holding liverwort in their beaks." A footnote states: "The type of green glaze is unusual and not that associated with Whieldon. A Liverpool attribution cannot be excluded."

Having since seen this teapot, the writer finds no difficulty in agreeing the description. Most connoisseurs would admit that if the case for Liverpool saltglaze is accepted, that for the other two groups follows. Our teapot seems to confirm that view.

¹ B.M. *Guide to English Pottery and Porcelain*, 1910, p. 54.

² *Ibid.*, p. 63.

³ Bulletin of the Liverpool Libraries, Museums and Arts Committee, April-June 1964

COVER PLATE

By the second half of the XVIth century the style that we have come to know as Mannerist was not only current in Italy, but had also penetrated to the Low Countries. Artists like Jan van Scorel, who died in 1562, had returned to the north bringing with them the influence of Michelangelo and the Italian Mannerists, and the idealisation and simplicity of the XVth century were very much things of the past. Among the Northern Mannerists, Abraham Bloemaert was from the historical point of view one of the most interesting, and he was certainly one of the most brilliant. He was born at Dordrecht in 1564.

The deeply sincere Madonna reproduced on the cover and which is now in the possession of the Wilton Gallery is by Abraham Bloemaert, and is in fact a particularly pleasing example of his work. His paintings are often crowded with the contorted figures frequently associated with Northern Mannerist painting, but here we have a direct and simple presentation of the Madonna and Child. That it is by Bloemaert is proved by the fact that there is a version of the picture also attributed to Bloemaert which is in the gallery at Darmstadt, and by a comparison with other pictures unquestionably by him. For example, the painting of the Madonna's hands, the type of the Christ Child's head and the painting of his hair are closely paralleled in another "Madonna and Child" by Bloemaert, this time in the Schönborn Collection at Pommersfelden. And the Madonna's face and the actual details of her headdress and bodice are virtually identical in the very important "Adoration" by Bloemaert in the Grenoble Gallery. Furthermore, there is a drawing by him, which in 1954 was in the hands of Messrs. Colnaghi, which consists of studies of two heads and a hand, and one of the heads is unquestionably that of the model used in this instance.

The appeal of the picture lies partly in the subtlety of the colouring and the notable refinement of its execution, but even more in the manner in which the relationship between mother and child has been rendered. It lacks the idealisation of the Renaissance, but it has a compensating directness. Here a mother and her child serve as a symbol for The Mother and The Child. The Madonna has a far-away, pensive, almost abstracted look; for the moment she is at rest and the child lies quietly in her arms. There is an impressive seriousness about her features. Her eyes are downcast, the lips compressed, she is resigned, and she speaks to us of timeless qualities, and in that lies the essential appeal of the picture.

(The Colour blocks are loaned by Mr. T. J. Hutchins)

WELSH FARMHOUSE FURNITURE

By Michael Gareth Llewelyn

WHEN a Welsh farmer's daughter was about to be married it was usual to have made, as part of her dowry, a chest or coffer in which to store her linen, a Welsh dresser for table linen and tableware, and a case for a grandfather clock. Taking the last item first, the movements for this were supplied and often made by a local clockmaker. In his *Clock and Watch Makers in Wales*, Dr. Iorwerth Peate lists and describes the products of as many as 1,500 such makers who worked in Wales during the XVIIth, XVIIIth and XIXth centuries.

The cases, as is usual with Welsh furniture of this period, were mostly of native oak cut years before by the village carpenter, sawn, perhaps, at his saw-pit and kept to season for years in his timber loft. "For every inch, a year," one old carpenter of my acquaintance used to say. Long-cased clocks seemed to have been introduced in the middle of the XVIIth century to enclose the weights, pendulum and, sometimes, winding chains of weight-driven clocks

opened when the priest and the two lay church officials came together, each with his own key. The chest or coffer in the Welsh homestead was usually made of oak, plainly shaped, often elaborately framed and panelled, but rarely intricately carved, although in pieces for great houses "vigorous though barbaric" Welsh carving can be found.

What was at first a plain box resting directly on the floor, as other and more specialised seating was developed, became set upon high side pieces or on legs, and sometimes on wide, fretted plinths. From such a development the evolution of the chest into a cupboard was natural.

These cupboards in Wales, as elsewhere, appeared in a wide variety of forms—drawers in the lower portion and doors enclosing shelves in the upper were elaborations, and these cupboards sometimes were built up into very imposing structures. A two-section cupboard in Wales is called *cwpwrdd deuddarn*, or two-piece cupboard, and there is also the even more ambitious *cwpwrdd tridarn*, or three-piece



(Above) Chest in oak, Aberdare, Glam. Circa 1740.

(Left) Bacon cupboard and settle combined, in ash and elm. Cardiganshire, XVIIIth century.

Courtesy National Museum of Wales, Welsh Folk Museum.

which hitherto had been fixed high on the wall. Welsh clocks often have the inner circle within the figured ring engraved or painted with the name and place of the maker, e.g., Samuel Verrier, Pontneddfechan; at one time this indication of origin was demanded by the Act of Parliament, 1777.

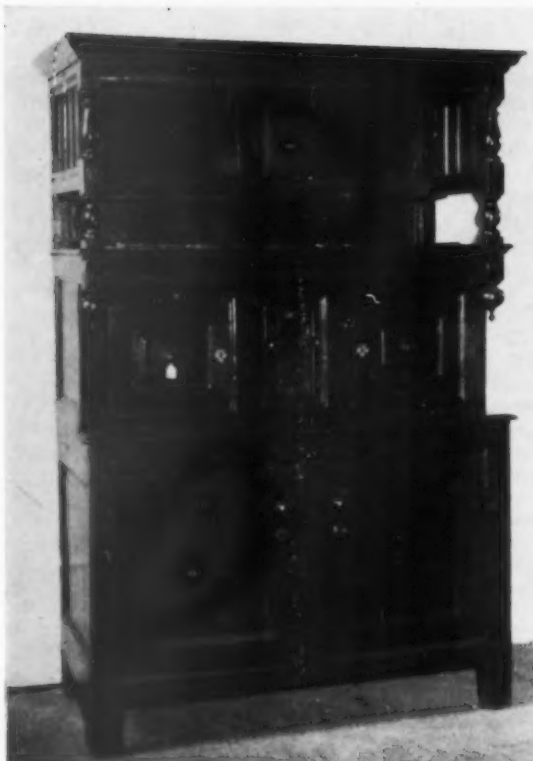
The coffer, or chest, an ancient form of furniture, was used to hold things of value, and as a seat or settle. This early use is often seen in hall settles which have a boxed-in storage space under the seat. It developed into pieces with doors instead of lids and into the chest of drawers. An old coffer in my home in Wales has two drawers at the bottom—clearly a transitional form. In the sparsely furnished households of early days, such chests served many purposes: they were the household safe deposits, the seats for the owners, and often used as beds. In churches, because originally of a command by Henry II, the coffers containing the church plate, the contributions to the cost of the Crusades and all else to be protected from loss, had three locks, each being separately wardened so that the coffer could only be

cupboard. In these, the sections above the lower portion are progressively somewhat narrower in depth, but of the same width. The sections are usually integral and set one above the other rather than held together in the same framework.

An interesting transitional piece is sometimes seen in Welsh farmhouses, and that is a chest with drawers (or, alternatively, with hinged cover) which forms a long, narrow seat with a high back to it containing a cupboard of narrow depth in which bacon was sometimes stored. The example illustrated is made in ash and elm—not a common combination of woods in Wales. It was probably made in Cardiganshire and dates from the XVIIIth century.

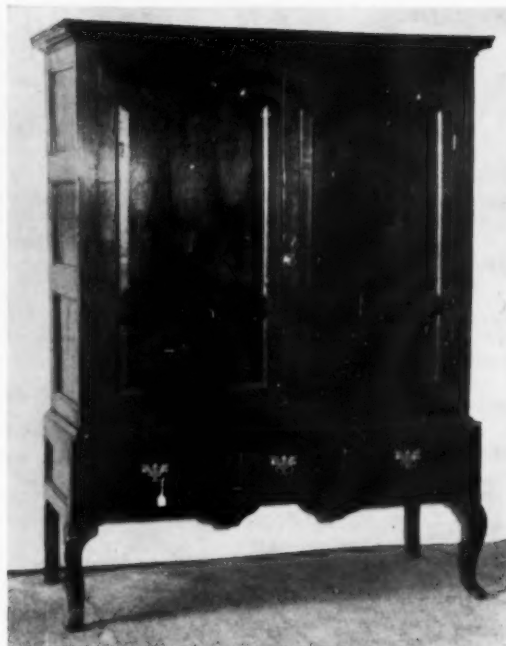
The tallboy is also a popular form in Wales, a piece with tiers of drawers all the way up, the deeper drawers being at the bottom. Usually at waist level, or thereabouts, there is the useful fitment of a draw-out board of the same length and width, approximately, as the tallboy. At the top of the tallboy, just underneath the cornice, there sometimes was fitted a very shallow secret drawer whose front panel could

APOLLO



(Left) Cwpwrdd Tri-darn. Three-piece oak cupboard, 4 ft. wide. Llanrwst. C. 1710. In the XVth, XVIIth and XVIIIth centuries Llanrwst was famous for its craftsmen.

Courtesy Gilbert Morris, Holywell.



(Above) Two-piece wardrobe made in 1710 in oak, width 4 ft., with top fielded or raised panels and drawers in shaped apron, cabriolet leg stand with panels all round. Found in the larger farms and houses of circa 1740.

Courtesy Gilbert Morris, Holywell.

be taken for a part of the framework by the casual eye. It is usually opened by inserting the hand into a space covered by one of the drawers below and feeling for the secret catch on the upper side of this space. The tallboy was usually made in oak, but I have seen interesting specimens made of ash and elm.



Cwpwrdd Deuddarn. Two-piece oak cupboard, XVIIIth century. Cardiganshire.

Courtesy National Museum of Wales, Welsh Folk Museum.

Fireside and hall settles in oak were commonly made pieces for Welsh farmhouses. They were panelled and framed in oak, as a rule. I know of no style or pattern of the settle peculiar to Wales.

Two other characteristic pieces may be encountered in Welsh farmhouses or in collections of furniture derived from them. The first is the Jacobean cradle—usually in oak, hooded at one end for the head and with turned posts projecting from the other two corners, the latter being used as handles for rocking the cradle. There may be holes in the panelling along the sides to permit of the threading of protective net or cords. These cradles are usually simple in design, framed and panelled, and on rockers so fixed as to be easy of replacement when worn out.

The other piece is the old Bible-box, again simple in design, but soundly made. The first Bible in Welsh was published in 1620 and there were several later popular editions, with commentaries, such as "Bibl Peter Williams," in the large quarto sizes favoured in those days. (the first edition was published about 1770). These Bibles provided with blank flyleaves recorded the family births, marriages and deaths and other important family events.

Bible boxes vary somewhat in their construction, from the simple locked lidded box to the more elaborate panelled and framed type with box-lid top and locked drawer fitted into the skirted and shaped plinth below. Bible boxes were usually large enough to hold conveniently the heavy family bible, along with deeds and other documents, and heavy enough to make their carrying away a matter of difficulty. Bearing these facts in mind, the collector will be able to recognise the purpose and, perhaps, the date of these boxes which first came into general use early in the Stuart period.

The Welsh dresser is not exclusively Welsh at all; like the tall hat of Stuart days, it became particularly popular in the Welsh countryside and persisted as a major article of furniture in the cottages and farmhouses. Its usefulness and its attractiveness combined to ensure the establishment of the dresser in the great stone-flagged kitchens of Wales.

The dresser had a pre-eminent position in the mediæval hall; the more recent examples are simplifications of the grand specimens from the great houses. The name comes from the old French *dresseur*, describing what occupied an eminent position in the Middle Ages to display the flagons, the spice bowls and the drinking cups. It was

WELSH FARMHOUSE FURNITURE



(Left) Dresser, South Wales type in oak. Early XVIIIth century. Carmarthenshire.

(Right) Dresser, North Wales type. Oak, 4 ft. wide. 1740. With closed lower section and shaped raised panels in drawer fronts and cupboards.

Courtesy Gilbert Morris, Holywell.



originally the mediaeval cupboard—an open framework or system of shelves (*bordes*) upon which the eating and drinking vessels were placed on show in a manner that was also convenient for use. Soon these systems of shelves were enclosed with sides and cupboard doors. It would seem that the word dresser stems from the Norman French (and aristocratic) side of mediaeval English life, and cupboard from the Anglo-Saxon (and subordinate) source—something like *pork* and *beef* (from the Norman French) and *pig* and *cow* (from the Anglo-Saxon). Readers of Scott's *Ivanhoe* will be familiar with the reasons for this parallelism in certain English words. The word dresser in this connection has the meaning of display, as in dressing a window or a Christmas tree.

In the framework of shelves receptacles covered by doors came to be fitted and, later, drawers as well. The dresser was often built up into several stages; the workmanship and design of these mediaeval dressers were often of the highest quality, the woodwork being sometimes gilded and enamelled in colour, and hung or draped with velvet, damask or cloth of gold. The piece was movable and sometimes brought into the great hall for banquets and wedding feasts. In the XVIth century the dresser, usually made of oak, in the richer houses was often surmounted by a coved canopy and carved in linenfold pattern, the whole being framed and panelled. This type was obviously made for placing against a wall. The open shelves *on the top* seem to have appeared again later, but it is interesting to note that many Welsh dressers still have a canopy above these shelves.

In the XVIIth century the solid type of dresser with a totally enclosed understage changed sometimes into one rather more like a long, narrow table with an open space below and with, above, wide drawers supported upon turned or carved baluster legs in front and *two* end plain legs at the back or wall side. Sometimes there were rails all round at about 6 inches above the floor level and sometimes not. In old dressers, if there is more than one support—one at each corner *at the back*—then it is probable that the piece has

been restored or altered in this respect. To these dressers in the XVIIIth century shelves were frequently added, these being sometimes held in position by fixings in the wall behind. Here the very early upper shelving appears again on dressers. In some instances this upper superstructure of shelves was let into sockets on the dresser (or table portion) itself.

Open-backed upper tiers of shelves, with the wall showing between them, are usually the older, but not necessarily so. This kind of shelving, with its usefulness and its opportunities for attractive display, was often panelled at the back, usually with plain oak boards. Again, sections on each side of the shelving were, occasionally, closed in as small locked cupboards, the whole now being constructed as an integral piece of furniture. Often open-backed upper shelves had the back boards added at a later date.

Then came the age of mahogany and walnut side-tables or buffets, and the older dressers were relegated to the kitchens, except that for farmers and for well-to-do country folk generally, dressers with upper tiers of shelves continued to be made for their living-rooms. The early XVIIIth century was the hey-day of this yeoman furniture. Many of the fine pieces now to be seen in Welsh farmhouses date from this time, although I recall an excellent example in my own family which has a XVIIth-century dresser, with drawers and cupboards, entirely closed in and to which upper open-backed oak shelves with a small canopy have been added at a later date. In the simpler yeoman types, though the piece in general was of properly framed construction, the drawer fronts were simple panels of oak boards moulded to fit almost flush into the dresser front. In the more expensive types, cabriole front legs were often used.

In Wales, dressers with high shelved additions persisted and were widely made, usually of oak, well into the XIXth century. Curiously, in North Wales, it was the earlier type, the actual dresser (or lower portion) being entirely enclosed, which persisted mostly, while in South Wales the open type with drawers in the upper portion of the dresser proper, and often with a wide shelf about 6 inches above floor level, became dominant.

SOCIAL HISTORY IN WOOD

The Pinto Collection of Wooden Bygones

Fig. I. Corner of the Blue Room, showing part of the array of fine drinking vessels and interesting bygones of eating and food preparation.



ONE expected a fine collection, but the diversity and quality of the wooden bygones which Mr. and Mrs. Pinto have amassed during the past thirty years was quite unexpected; the superlative condition in which the woodware is maintained was impressive and the ingenious display methods, high standard of lighting, completeness of descriptive labelling and the informative 2s. Guide Book merit congratulation. The other outstanding feature was the extraordinary number of objects which, though familiar enough in metal, glass or china, one would never have associated with wood. Who, for instance, would have dreamed of a moustache cup or a candle mould of wood, a *lignum vitae* slickenstone, or a boxwood button-cleaning stick? Yet these and many other equally unexpected and rare uses of wood occur in this unique collection.

Exhibits are mostly grouped according to usage—trade objects in most attractively designed shops, the more domestic examples in showcases.

Since May 28th, when it first opened to the public, the collection has been a magnet for those interested in the

varied and now very often rare objects which once played important parts in our ancestors' daily lives. Although the display is compact, most of the 4,000 or more exhibits are small and plenty of time is required to enjoy them properly.

The old apothecary's shop, with its mortars and medicine cabinets, includes such unusual wooden objects as an eye-tester, a stethoscope to fit in a top hat and an ear trumpet. The Rush-Nip shop window has tinder boxes, bellows, instantaneous light devices and many other fascinating bygones. The Tunbridge Emporium, in its two bow windows, shows a comprehensive selection of the once-famous wood-mosaic and original tools, patterns, assembly charts, blocks and specimens of woods used in this now extinct craft.

In South Row, a tobacconist displays a selection of XVIIth- and XVIIIth-century carved *rappoirs* (rasps for grating tobacco into snuff), hundreds of fine snuff boxes, magnificently carved pipe cases for protecting clays in the pocket, quaint pipe stoppers for pressing down tobacco in



Fig. II. From the Fine Art section, Italian nutcracker, Hercules and the Lion, in boxwood. Dated 1570.

Fig. III. In the Leech-Apothecary window. Outstanding example of cabinet-making in mid-XVIIIth-century.





pipes, a comprehensive selection of wooden tobacco jars and numerous other reminders of the see-saw in fashions between smoking and snuffing. The shop sign, a unique snuff-pedlar's staff, is carved with an old woman taking snuff.

Le Perruquier has, in his window, a wigmaker's block, wig stands, a rare, early XVIIth-century shaving outfit, fine dressing-cases and those necessary adjuncts of Georgian toilets, head and back scratchers. Vanity Fair, adjacent,

shows superb mediæval combs, Georgian fops' eyebrow combs, pomanders and even inlaid and carved shoe buckles. Also here is a selection of the uncomfortable but quaintly carved stay busks which XVIIIth century rustic gallants made for their beloveds. Another case of love tokens portrays the term spooning, as represented by intricately carved wooden love-spoons, which Welsh rustics and sailors shaped as love messages. Again ranking as love tokens are many stitchcraft exhibits, notably most of the knitting sheaths, peculiar to the North of England, and the finest of the carved lace bobbins from the East Midlands.

The toys, games and sports shop includes such rarities as a gigantic Tudor chess set, a XVIIth-century lark lure, a jester's bauble, an XVIIIth-century mummer's hobby horse, spinning tops, bilboquets and game carriers.

Some of the rarest of the carved treen is conveniently grouped in a Fine Art section. Here are shown XVIth-, XVIIth- and XVIIIth-century carvings, which include outstanding examples of chrisms bottles, spoons, knife-handles, nutcrackers, *rappoirs*, scent flasks, toilet boxes, bobbins, *etuis*, walking sticks, distaffs, etc.

Beautifully carved coquilla nut snuff boxes, vases, toys, spice boxes, etc., are attractive, although for microscopic perfection the Chinese peach stones and canarium nuts, only to be appreciated through the magnifying glass provided, stand out for attention.

Measuring is represented by a waywiser, ell and slide rules, and under Scientific Section are found such rarities as a XVIIth-century diamond merchant's scales, a zograscope for viewing prints, a scioptric ball, an early Culpeper microscope and a complete set of Napier's Bones in boxwood case.

Coffee grinders of three centuries are alongside tea-caddies, which include a fine and unusual mid-XVIIIth-century specimen and some delightful fruit examples. Also in this case is the Shakespeare mulberry teapot, cup and saucer illustrated in *APOLLO* some years ago.

There is an interesting farm section, an Old Curiosity Shop, a comprehensive array of bygonies of reading, writing and printing, and a set of carved and hand-painted nativity figures. One whole room displays drinking vessels, bygonies of eating and old culinary devices.

Also displayed are XVIIth-century yew-wood basting spoons, XVIIIth-century lignum vitæ garnishing skewers, carved apple scoops, a quaint Transatlantic apple parer and a host of other simple household accessories. On completing the tour of the Exhibition one begins to measure the patience needed to form such a collection and the research required to correctly annotate so many specimens. The hunt for them must have led Mr. and Mrs. Pinto into many pleasant byways.

The Exhibition is on view at Oxhey Woods House, near Northwood, Middx. (admission 2s. 6d.), Wednesdays, Thursdays, Saturdays, Sundays and Bank Holidays, 2 to 6.30 p.m. until October 9th.

Fig. IV. View along South Row: the Old Curiosity Shop at the end, the tobacconist on the right and Vanity Fair on the left.

Fig. V. A fine, rose engine turned, boxwood standing cup. Circa 1700.

Fig. VI. Two Cesar Bagard toilet boxes, late XVIIth century, French carving.



NEWS AND VIEWS OF ART IN AMERICA

BY PROFESSOR ERIK
LARSEN, Litt.D., M.A.

Paradise — The Holy Trinity, by
EL GRECO. From the Exhibition
"The Art of Mannerism" in the
Delius Gallery.



TO all intents and purposes, the art season appeared to have come to a close already a month ago; quite unaccountably, it recovered with a number of events worth recounting. In fact, we have been favoured with some rather interesting exhibits and a most refreshing row, provoked by a full-page advertisement displayed in the country's major newspapers and entitled: "The Public Be Damned?" It is an all-out attack on modernistic art, and in view of the statement's intrinsic importance, I intend to postpone discussion to next month's report, when we shall be quite unhampered by other considerations.

The Worcester (Mass.) Art Museum, headed again by Mr. Francis Taylor, who, for fifteen years, held the post of director at the Metropolitan Museum, recently acquired some examples of Chinese art. They consist of a bronze mirror decorated in high relief with animals and birds among vines and bunches of grapes, measuring 5½ inches in diameter and dating from the T'ang Dynasty. A bronze ornament, probably the handle of a coffer, originated presumably during the fourth and third century B.C.; it is designed in the form of a "t'ao t'ieh" mask and features a stylised decorative motif derived from the representation of an animal head. There are furthermore six ancient jades, four of which were shown last summer at Venice, at the occasion of an exhibition of Chinese art organised in conjunction with other festivities celebrating the seven-hundredth anniversary of the birth of Marco Polo. The most notable of the jades is a large pendant stemming from the Chou Dynasty and representing a dragon, whose body is ornamented with spirals forming "cloud" patterns. It should be stated that the re-installation of the Museum's Chinese Gallery, to open this summer, was one of the last initiatives due to the Institution's former director, Mr. George L. Stout, who since went on to occupy a similar position with the Isabella Stewart Gardner Museum, Boston.

In San Francisco, the M. H. De Young Memorial Museum deploys its usual varied activities under Dr. Heil's capable leadership. Among other events, the show featuring Ancient Peruvian Art from the Nathan Cummings Collection deserves special mention. About 300 specimens of Pre-Columbian ceramics were selected, stemming from both the Mochican and the Nazca civilizations. The former were representative of the cultural centres that flourished on the northern coast of Peru for the first seven hundred years of the Christian era, and are characterised by their highly naturalistic tendencies. Here, "stirrup spout" vessels, mostly decorated with scenes of war, hunting or religious rituals, as well as sculptured vessels in the shapes of portrait heads, birds and animals, stand out. In the Southern, Nazca, civilisation first place was given to the art of textile weaving, and their efforts at ceramics tend toward rigidly geometric design—illustration. All told, the Nathan Cummings Collection consists of about 1,500 objects dating from approximately 800 B.C. to the time of the Spanish conquest. It is considered one of the most important ensembles of the kind outside Peru, and was but recently acquired by Mr. Cummings from B. J. Wasserman of Buenos Aires.

Back in New York, the Delius Gallery organised a most interesting exhibit entitled "The Art of Mannerism," comprising a small but choice ensemble of paintings, drawings and sculpture, that illustrate the new tendencies rising in revolt against the classical perfection and normalcy of the High Renaissance. This is at least the thesis of Dr. Walter Friedlaender, who states a.o. that "... Pontormo's name stands at the beginning, El Greco at the end of a stylistic development which in recent times has been summarised under the term 'mannerism'..." The show comprises some good examples by Pontormo, Nicolo dell' Abbate and Rosso Fiorentino, as well as fine drawings by Domenico Beccafumi, lent by the Princeton University Art Museum. Its outstanding attraction consists, however, in a hitherto little-known Greco painting from the master's Italian period, that the late Dr. Hans Tietze unhesitatingly qualified as revealing "... an important stage in his artistic development..." (see illustration). The composition, representing "The Paradise," derives from Titian's famous "Gloria of Charles V," but stands here interpreted by the young Theotocopuli according to the hieratic precepts of his first Greek-Byzantine masters. It is this aspect of Greco's approach that affords the *liaison* with the group of mannerists; later, during the subsequent Spanish period, the artist was to evolve highly individualistic means of expression that brought in their wake freedom from Italianising reminiscences. The gamut of colours characterising this "Holy Trinity" (soft pink, yellow, green and blue) already foreshadows more advanced developments, while the presence of two lay portraits, his own (very similar to the one at Parma) and that of Titian, in profile, stress the master-disciple relationship which we know to have existed between the gifted Cretan and the great Venetian. Although of medium size (canvas, 19½ × 31½ in.), there is no doubt that subject, execution and, last but not least, the monogram (a capital T on the book held by Moses), contribute knowledge of a hidden phase in El Greco's artistic development.

The Pierpont Morgan Library holds its annual exhibition of Recent Acquisitions, with, as the main attraction, an Anglo-Saxon Gospels manuscript believed to have been produced by the monks of Glastonbury a half-century before the Norman conquest. It is decorated with spirited line drawings in colour, an art form in which the English excelled and which has not heretofore been represented in American collections. The Morgan Library was enriched by some excellent drawings and prints, such as Rembrandt's "Landscape with an Angler and Swans," and a "Landscape with St. John on Patmos" — a charming unpublished pen-and-watercolour composition by the relatively rare *fiammingo* Lodewijk Toepout of Mechlin, known in Italy as Pozzoserrato. Many autographs entered the collections, the earliest being, as far as I am concerned, also the most noteworthy. They are two remarkable letters in Latin from Erasmus to Morilloni, secretary to the Emperor Charles V, in which the famous humanist deals with problems of striking actuality, such as suppression of intellectual freedom and religious persecution. Wrote the scholar: "Better a wicked peace than a righteous war." *Aures habent, et non audient.*

EVENTS IN HOLLAND

A NUMBER of very important exhibitions is being held this summer in the Netherlands. Although it is too early to give already detailed reviews of the various events in this issue of *APOLLO*, it is possible to draw the attention to various exhibitions which will be open when these lines appear in print. First of all, the summer event in Amsterdam's Rijksmuseum: an exhibition under the auspices of the Council of Europe, Strassburg, with the title "The Triumph of Mannerism." This show includes the art of painting, sculpture, jewellery, tapestries, ceramic art, furniture, arms, drawings and prints. It will illustrate the art of the principal European countries in a period beginning with Michelangelo and ending with El Greco. Loans come from most important museums on the Continent and Great Britain. At the same time the print-room of the Rijksmuseum shows masterpieces of draughtsmanship, a choice from the collections of the State print-room.

The second important exhibition takes place at present in the Museum Boymans, Rotterdam, on occasion of the "Natural Energy"—show "E-55." This exhibition comprises treasures from Dutch private property and are shown in fifteen large rooms of the museum. Pretty well every collection of any importance is represented at this manifestation, and for the first time the finest pieces from the Sidney van den Bergh collection are to be seen in public. Not only 200 paintings from the XVth till the end of the XIXth century are on view, but also sculpture in wood and bronze, Italian majolica, Delft pottery and silver. Among the Dutch and Flemish pictures are works by van Eyck, Pieter Brueghel the Elder, Frans Hals, Rembrandt, Jan Steen, Ruisdael, Hobbema and Rubens. Foreign schools include Titian, Tiepolo, Guardi, Watteau, Boucher, Chardin and many others. The latter masters comprise Corot, Monet, Pissarro, Sisley, Gauguin and Cézanne.

Delft ware is represented with rare pieces: "black Delft," Hoppesteijn and Frijtom and fine specimens of silver by Paulus and Adam van Vianen and Johannes Lutma are to be seen. Very important indeed is the section bronzes with sculptures by Bertoldo di Giovanni, Andrea Riccio, Giovanni da Bologna, Adriaan de Vries, etc. A considerable part of these works of art comes from the famous collection formed by the Rotterdam merchant and shipowner, Mr. D. G. van Beuningen, who died suddenly last month at the age of 78. It may be said without exaggeration that he possessed the largest and most important private art collection in Europe. Its value is estimated at about one million pounds sterling. One of his most important purchases was the acquisition of the van Eyck from the Cook collection in Richmond shortly before the last war.

Van Beuningen's beautiful home in Vierhouten at the Hoge Veluwe in the province of Gelderland was not at all a museum, although it was filled with innumerable treasures, which could be found in the most unlikely places. Van Beuningen lived and worked among his pictures, which were a part of his life. He was a Maecenas in the true sense of the word and especially the Boymans Museum, Rotterdam, benefited by his generosity; his first present was a still-life by Chardin in 1916; later an endless line of gifts followed, including the series of six oil-sketches by Rubens, illustrating the life of Achilles, and the excellent old master drawings from the Koenigs collection. Van Beuningen was one of the very few Dutch collectors who were interested in foreign art too, but a description of his purchases would exceed the scope of these lines and it may be referred to the sumptuous catalogue of the collection compiled by Dr. D. Hannema, former director of the Boymans Museum.

The maritime history of the Netherlands is depicted this month in the Delft Prinsenhof Museum with very fine models of old ships, paintings and drawings relating to naval events. This exhibition of "Holland's Glory" in bygone ages will be followed in August by the 7th Art and Antique



BRONZE HORSEMEN. Padua-Venice. Early XVIth Century, 13½ in. high.

Collection D. G. v. Beuningen. Exhibited in Rotterdam.

Dealers' Fair. Treasures of the past, including exquisite furniture, gold, silver, glass, coins, books, old masters, continental and oriental pottery and porcelain, carpets and sculptures, will be on exhibition, in short, *objets d'art* of all kinds which may be bought on the spot. The Municipal Museum of The Hague expects the exhibition of Etruscan art, which could book an immense success recently in Switzerland and Italy.

Arnhem on the Rhine, the capital of the province of Gelderland, belongs to the most active towns in the Netherlands. Apart from the international exhibition of modern sculpture in the open air in Arnhem's Park Sonsbeek, the newly opened municipal museum has arranged an extremely interesting exhibition of Guelders silver. The exhibition comprises about 250 pieces, mainly from the XVIth to the XVIIIth century, which are catalogued with utmost care. It happens very rarely that a catalogue of a temporary exhibition has been drawn up with a documentary material to such an extent that it has become a complete reference book.

Many notable private collectors and dealers, as well as ecclesiastical authorities have given loans to the Arnhem Museum. It was the intention to trace if provincial Guelders silver (that does mean mainly the works by the artists from the towns Nimeguen, Zutphen and Arnhem) has a character of its own. In general can it be said that the principal forms of the multifarious silver works shown here are very charming and follow the lines of other Dutch silver, whereas the decorations are sometimes not so refined and perhaps influenced by German artists. Altogether this exhibition may be called an uncommonly successful manifestation with which director de Lorm and Miss Cochijs have done a good and valuable work.

H. M. C.

CAUSERIE

A RAVENET ENGRAVING

MR. CYRIL COOK brings to notice an enamel box in the possession of Mr. Ernest Allman. On the base of the box, illustrated here, is the Gwin-Ravenet engraving known as "Venus Teasing Cupid." It is one of the set of five designs that appeared in 1786 in the fifth edition of *The Compleat Drawing Book*, and it has been suggested that this is the set of groups advertised by Robert Sayer ten years earlier as designed by James Gwin and engraved by Simon-François Ravenet. The set was discussed, and this suggestion was made, by Mr. Cook in *APOLLO* of March, 1952, when four of the series was shown to have been used on enamels. Now, an example of the fifth has been discovered and the quintet is complete.

On the lid of Mr. Allman's box is the print of "Perseus and Andromeda," known on a plaque belonging to the Hon. Mrs. Ionides and illustrated in Egan Mew's *Battersea Enamels* (1926), on Plate VI. The sides of the box bear some of the vignettes of the "Arts" and "Commerce" also illustrated in Mr. Mew's book (Figs. 34 and 35) from specimens in his own collection now in the museum at Wolverhampton. All of these prints are recognised to be the productions of the same happy partnership between designer and engraver.

There is no reason to dispute the suggestion that the engravings announced by Sayer in 1776 are the five that were used in *The Compleat Drawing Book*. This volume was issued by the same print-seller and publisher and, incidentally, contained in its numerous editions that appeared from 1755 onwards many other designs that were employed in the decoration of enamels.

DR. JOHN WALL, ARTIST

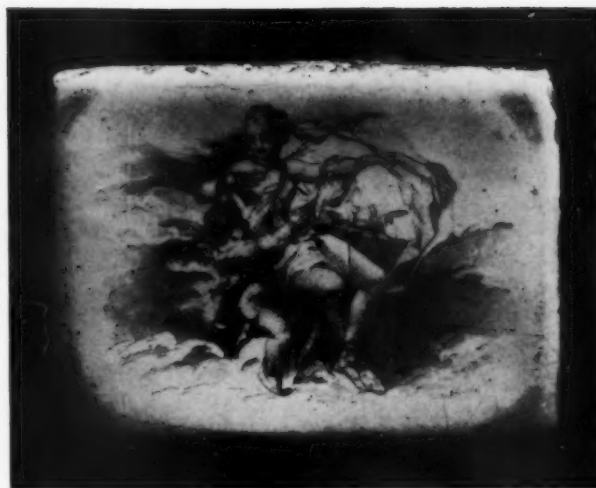
Following the note in the May "Causerie" under this same heading, Mr. A. J. Toppin, M.V.O., *York Herald*, has drawn the writer's attention to some further engravings after drawings by Dr. Wall of Worcester. These are printed in a quarto volume of which the title-page reads *The Scribleriad: An Heroic Poem*. Added interest is given to the production by the fact that it was issued in the very year that saw the commencement of the porcelain factory: 1751.

The poem, although appearing without an author's name on the title-page, was written by Richard Owen Cambridge (1717-1802). It appeared in six parts during the months of January and April, each part is prefaced by an engraving and there is an additional frontispiece to the whole. The Dr. Wall drawings were for the frontispiece and for the illustration to Book I. Both of them were engraved by L. P. Boitard, who was responsible also for the design and the engraving of the remaining plates.

Until the year 1751, Richard Owen Cambridge resided on his estate at Whitminster, by the Severn, and some miles outside Gloucester. He was a noted county worthy and appears to have spent much of his time in designing and building boats of various descriptions which he sailed on the river. Doubtless his fame, in one connection or another, would have extended as far as Worcester and would have reached the ears of the eminent physician of that city.

It is unfortunate that there is no mention of any acquaintanceship between the two men in the biography of Cambridge written by his son. The "Life" occupies some 77 prefatory pages to *The Works of Richard Owen Cambridge*, published in 1803. Dr. Wall's frontispiece to *The Scribleriad* is there re-engraved by J. Landseer.

Boitard's engraving prefacing Book II deserves some attention. It shows an *al fresco* repast at the moment when a character in the poem, "Thaumastes," is reading a note found in a walnut he has just opened. The cloth is spread on the ground and set for dessert and, in spite of the open-air situation, provides a rare picture of a typical mid-XVIIIth century table-setting. Amid apples, pears and grapes



GWIN-RAVENET engraving known as "Venus Teasing Cupid" on the base of enamel box in the possession of Mr. Ernest Allman.

stand porcelain figures and an elaborate centre-piece crowned with a swan from whose upraised beak emerges a fountain of water. Two of the figures are unmistakably of the Oriental god Ho-Tai, others are of Punchinello and Harlequin. There is an equestrian soldier with his sword held upright in his hand, and a tall Chinaman stands with his arms folded on his chest, wearing flowing robes and topped with a "coolie-hat." These were all models produced at Meissen prior to 1750, and it is disappointing that the engraving provides no parallel to the exciting detective work carried out in 1933 by Mr. Dyson Perrins and the late Mr. Wallace Elliot; a feat of detection that provided a further contemporary reference to the long-disputed Worcester figures.

A LONGTON HALL DISCOVERY

Dr. Bernard Watney is to be congratulated warmly on his successful search for the site of the Longton Hall factory. Two years of intensive research culminated in some trial diggings with the aid of Dr. Geoffrey Blake and a large quantity of wasters and other debris were unearthed beneath layers of earth, brick and cobble-stones. The site is now being actively and fully excavated under the joint supervision of Dr. Watney and Mr. Geoffrey Bemrose.

DR. H. W. DIAMOND

The writer failed to give credit to Sotheby's for dispersing the majority of Dr. Diamond's collection of ceramics, but the omission is rectified happily by Mr. A. J. B. Kiddell's letter printed in this issue on page 27. The suggestion therein that Dr. Diamond's Huguenot ancestry may have been responsible for his interest in, and obvious flair for, ceramics is provocative. While those gifted people were connected in the XVIIIth-century with so many of the arts—painting, sculpture, silversmithing, porcelain and pottery making, *inter alia*—has it been realised generally that this deep appreciation found an outlet, in later generations, in the collecting of the works created by their forbears?

HIROSHIGE

It is said that no French public collection has any examples of Hiroshige work in their galleries, and it is therefore all the more interesting to learn that at the Galerie Huguette Berès, of 25 Quai Voltaire, Paris, there is an exhibition of a selection of choice prints from the 8,000 that Hiroshige is reputed to have engraved as well as a number of his sketches and water-colours.

Viewers will have an opportunity of judging for themselves how much the Impressionists, and later the Nabis and other famous painters, such as van Gogh, Degas, Monet, Whistler, were influenced by Hiroshige. The exhibition will run until July 13th. It followed the Outamaro show at the same Gallery.

LETTERS and Answers to Correspondents

SILVER PIPES

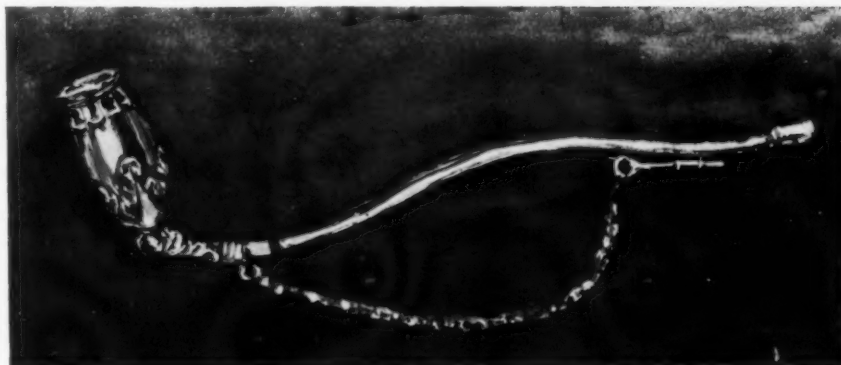
Sir,

In your March issue of *APOLLO*, "Eclecticus" contributed a most interesting account of a rare James I silver pipe made in the shape of a clay pipe. In the absence of any similar pipes coming to light, is it to be presumed that a silversmith would slavishly copy a common clay pipe, or be more likely to produce something similar to one in the enclosed sketch. This pipe has no assay mark and is just a quarter of an inch shorter than the one illustrated in *APOLLO*.

Considerable skill has been shown in executing a ten-sided bowl with acanthus leaf supports.

It was the notes of "Eclecticus" that brought to mind this pipe which had rested in a shop window about four months. I should be interested to know whether my pipe is a James I or perhaps Elizabeth I.

The sharpness of the mouthpiece of this pipe would be improved with an amber tip. Was it a silver pipe with an amber tip that Byron had in mind when he composed the poem, "The Island," from which the following is an extract appearing in Hones' *Every-day Book*, of March 21st, 1827:



"Sublime tobacco! which from east to west
Cheers the tar's labour, or the Turkman's rest;
Which on the Moslem's ottoman divides
His hours—and rivals opium and his brides
Though not less loved, in Wapping or the Strand;
Divine in hookas, glorious in a pipe
When tipped with amber, mellow rich and ripe;
Like other charmers, wooing the caress;
More dazzling when daring in full dress,
Yet thy true lovers more admire by far
Thy naked beauties—Give me a cigar." P. W. HUNT

ANTONIO BARILI. Self Portrait in Intarzia.

Dr. J. Schlosser, director of Österreichisches Museum für Angewandte Kunst of Vienna, informs us that the intarzia specimen reproduced on page 149, December issue, was in his museum until 1945, but its whereabouts became unknown in the disorders after the close of the war.

SOME PAST COLLECTORS—

H. W. DIAMOND, M.D., F.S.A. (1809-86).

Sir,

The interesting account of this collector by your contributor Geoffrey Wills, in the May issue, refers to the possibility of his collections of ceramics having been sold privately. Dr. Hugh Diamond's collections were sold at Sotheby's in two portions. The first portion of English porcelain (476 lots) tassies, miniatures, enamels, etc., on April 18th, 19th and 20th, 1887. The second portion of English pottery (210 lots), continental porcelain, pottery and stoneware, oriental ceramics and silver, on the 2nd, 3rd, 4th and 6th of June in the same year. The whole collection totalled some fourteen hundred and twenty lots, but it is, of course, possible that he may have sold some items privately.

The English pottery in the collection was severely depleted in the great fire at the Alexandra Palace Exhibition in 1873, where out of a total of one thousand and seventy-nine pieces he exhibited no less than two hundred and seventy-eight. This loss rather unbalanced his sale of English ceramics as will be seen from the sale figures quoted above.

Sotheby's sale catalogue does not appear to record the Chelsea leaf dish with blue triangle and date 1747, or the Chelsea salt cellars with blue triangle mark, mentioned by Chaffers, but lot 253, on April 19th, "a pair of white Chelsea Salt Cellars shaped as nautilus shells, mark incised, triangle, fine and very rare, from the Strawberry Hill collection," makes no mention of the word "blue." Under Bow we find lot 6 reads "blue and white cup and saucer with landscape; portions of the same design were found on the site of the Bow Factory in 1867." Lot 6 was in underglaze blue. Lot 19 in colours reads, "A pair of Sauce Boats, moulded panels enclosing Chinese landscapes, printed and painted; and a Mug with flowers; of the same pattern as fragments found on the site of the Bow factory." But there is no trace of the items labelled "Fragments found at Bow H.W.D." mentioned by your correspondent.

Dr. Diamond's flair for ceramics amongst other things may well have been due to his Huguenot ancestry.

A. J. B. KIDDELL.

LEEDS GREEN POTTERY, 1760-1790

A correspondent in America writes: "I am trying to accumulate a set of 8, 12 if possible, of an old Leeds soft-paste pattern. The pattern is 'green-edge' Green Leeds—made at the Green Pottery in Leeds, England, about 1760-1790. It has a simple blanket-stitch design on the edge of the plate, sometimes combined with a feather-like arrangement, here and there on the edge. The body of the ware is soft-paste and, except for the green edge, the rest of the glaze is a greenish white. Except the green wash around the edge the pieces I'm collecting have no other decoration. Plates and platters and sauce boats are fairly easy to find here in this country, but I'm having difficulty in finding the so-called 'case-pieces'—sugar bowls and creamers, vegetable dishes—tureens with stands and ladles—etc. The cups will be without handles—and, of course, the so-called cup plates were made. The china was made in great variety."

Green-edged creamware made at Leeds is not common and to accumulate 8 or 12 pieces would take possibly years of diligent hunting in England. The plates are more usual.

The most up to date and complete published information on the Leeds Pottery is contained in a little book written by Mr. Donald C. Towner for the Leeds Museum, and is entitled *A Handbook of Leeds Pottery*, fully illustrated, price 3s., from the Curator, Temple Newsam House, Leeds.

RINGLING MUSEUM, SARASOTA.

Dear Sir,

Your article about the Ringling Museum interested me very much as I have just spent some weeks in Sarasota with friends whose home is there. Thirty years ago Sarasota was little more than bush and swamp, and even now an alligator is a casual garden visitor. It is a place of retirement and a flourishing holiday resort growing continually: before your eyes the wild scrub is cleared and pretty houses appear in a setting of brilliant flowers and tropic trees. In this living expanding modernity the museum makes a strange impact.

A splendid avenue of royal palms, whose clear grey stems rise with dignity to graceful fronds far above, leads to Renaissance Italy. The collection is housed in a replica of an Italian villa. It is a fine gallery. Each room is hung with splendid and appropriate material, and carved doorways lead from one to another. A complete XVIIIth-century theatre from Asolo is incorporated where once Caterina Cornaro was entertained, and the central garden, with its cool loggia, is dominated by a bronze replica of Michaelangelo's David.

St. Saviour, Jersey, C.I.

GRACE NICOLLE

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ST. STEPHEN'S CHAPEL. By J. M. HASTINGS. Cambridge University Press. £2 2s.

Reviewed by Victor Rienaeker

It is a big claim to make that St. Stephen's Chapel, Westminster (1292-1347), is "one of the most important buildings ever built"; but in the sense that it can be said to illustrate better than any other known edifice the beginnings of the Gothic Perpendicular Style in England this claim cannot be regarded as an exaggeration. The destruction by fire more than a century ago of St. Stephen's Chapel certainly deprived the country of one of its most precious architectural monuments; and it has been the task of Dr. Hastings to reconstruct from existing graphic records and documents a vivid picture of a building which was the home of the English Parliament for three centuries.

The frontispiece to his book illustrates a conjectural reconstruction of the interior of the chapel, and, in addition, there are other illustrations of it, after a woodcut by Nelson and etchings by van den Wyngaerde and Hollar. Dr. Hastings' book embodies more than fifty interesting plates from drawings and prints illustrating Old St. Paul's Cathedral, Westminster Abbey, Canterbury, as well as several details of contemporary tombs and shrines.

Although the greater part of St. Stephen's Chapel was destroyed, fortunately enough was preserved to enable us to gain a fair knowledge of the architectural character of the building as it was when completed about the year 1365. Dr. Hastings describes how its character "permeated other buildings in England," and how its influence was quicker in some places than in others.

The type of building that became known as the Court Style of London was greatly influenced by the Rayonnant Style of France; and the English Perpendicular Style is now recognised to be the lineal descendant of Rayonnant. The London Court Style almost completely ignored the Decorated Style which was the English norm.

Dr. Hastings has literally left no stone unturned in studying the rich authentic material left by numerous enthusiastic antiquarian research workers during the late XVIIIth century; and he has thus

been able to form some well-considered and interesting opinions which are deserving of still further examination.

SHAWLS. By JOHN IRWIN. Victoria and Albert Museum. 12s. 6d.

Reviewed by Ada Polak

The latest addition to the Victoria and Albert Museum's "large" series of publications deals with the Kashmir shawl, and it is the fruit of much original research by its author, Mr. John Irwin. Mr. Irwin has brought to his task detailed knowledge on a variety of subjects—Indian history and language, textile technique, industrial and social history of XIXth-century Europe—and his study ranges over a period of more than a hundred years. His results are presented in 48 pages of very readable text with a catalogue to the 53 examples of shawls illustrated and a very full bibliography.

When at the end of the XVIIIth century Europeans first began to appreciate the Kashmir shawl, it had reached the established form of a large square or rectangle of woven wool of the choicest quality and with the characteristic border of stylised cones. The ancient tradition which obviously lies behind this exquisite product can be traced back no further than to the beginning of the previous century, when what became the cones were naturalistic and graceful flowers.

The English were the first among the Europeans to recognise the beauty of the Kashmir shawl, with the French following very quickly, and to the drapery-minded Europeans of the XIXth century these shawls became an indispensable fashion item to every woman of taste. The pioneering centre of the imitation shawl industry in the West was Norwich, where manufacture was begun in 1784; the French started twenty years later. For the English imitators in Norwich and later in Edinburgh and Paisley the stress was on quality of materials and efficiency of production, while the French, in supreme self-confidence, started improvements on the original Kashmir patterns with their leading artists as designers. In introducing the Jacquard loom for shawl weaving, they gave perhaps the most important impetus to the efficient production of shawls, which again marks the beginning of cheapness and deterioration. The

French and the English "borrowed" avidly from each other in developing their respective shawl productions to greater efficiency and perfection, and in turn the European invention in design and production was transmitted to India—the history of the Kashmir shawl is a study in East-West interchanges of style, which equals the history of porcelain in the XVIth to the XVIIIth century in interest and complexity.

The Franco-Prussian War in 1870 marked the eclipse of the shawl as a luxury article in Europe, and the Kashmir industry collapsed, while in Europe the cone pattern has lived on in cheap printed cotton goods to this day.

POET AND PAINTER: Being the Correspondence between Gordon Bottomley and Paul Nash, 1910-1946. Edited by C. C. ABBOTT and ANTHONY BERTRAM. Oxford. 30s.

Reviewed by Jon Wynne-Tyson

The friendship between Gordon Bottomley and Paul Nash began with the sort of incident which would kill many relationships stone dead from the start. Nash borrowed from a friend Bottomley's play *The Crier by Night*, and returned it "covered with drawings and grime." The owner showed it to Bottomley who, far from judging the artist's doodles as idle mutilation, thereupon wrote to Nash (then twenty and unheard of) the letter which began their correspondence, couching it in terms of praise and encouragement.

That letter is unfortunately missing, but the wealth of material that has survived is adequate proof of the value each man set upon the development and criticism of the other. It is only surprising that Nash, who in so many respects fitted into the conventional conception of the unsystematic artist, should have retained so many of Bottomley's letters, though this happy fact may be put partly to the credit of his wife Margaret who apparently took to heart Bottomley's early warning that she was undertaking a serious task in guarding so great an artist.

It is a pity that the Introduction could not have dealt in greater detail with Nash's early life. It would be interesting to know, for instance, to what extent he survived the barbarous bullying in class

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and out at St. Paul's and at his naval crammer; whether, in fact, such experiences added anything of value to his development, or whether he managed to develop despite them. He was not alone among artists in suffering at the hands of insensitive tutors incapable of recognising individuality and determined to batter conformity into the minds and hearts of every victim.

NORTHAMPTONSHIRE. By **TONY IRESON.** Robert Hale. 18s. net.

Reviewed by John Gibbins

An enthusiastic and unselfconscious writer is a welcome change. Mr. Ireson has loved the chance of writing about his home county and he has crowded it out with all kinds of lore, ranging from Saxon days up to the present time. His book is gossipy, informed, nostalgic, credulous and wholly aware of country things in the real sense, and what more could anyone ask from a book that gives so real a picture of one of the least-known counties of England?

Lying athwart the south-west Midlands, Northamptonshire hooks itself around the Soke of Peterborough and in the Wash of the Fens floats westwards, buffeting four of the other more orthodox north to south counties at its wide extremity. But it is a neighbourly buffeting which purrs over the county borders as softly as a swathe of grass swings, caught by reeds on a backwater.

Northamptonshire possesses several unique architectural features. It has two of the Queen Eleanor crosses and one of

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the three round churches in England. It also has the most complete and splendid Saxon church tower. Mr. Ireson gives considerable space to the great houses of the county: Castle Ashby, Deene Hall, Burleigh House, Ashby-St.-Legers, Drayton, Althorp and Holdenby House, to name some of them. He also pays due attention to the many lovely Nene Valley churches that sweep between Wellingborough and Peterborough. To a fellow countyman the emphasis seems a little too much on eastern Northampton, and those rather lonely but wholly individual parishes towards the north-west ought to have had a little more emphasis because of the total impression given that the county is in the main a river-valley county.

But why quibble at a book so enthusiastic and so rich? It is in its way a social history in so much as Northamptonshire men have always been great individualists: Henry V asked for them before Agincourt. It may be that the handicraft of cobbling and hand-sewn boot-making made each cobbler a master. They were certainly in the forefront of opinion, sending Bradlaugh to Parliament and also organising one of the first Trade Unemployment marches to the Houses of Parliament.

Friendliness is, I think, the main quality of Mr. Ireson, and in this quality he reflects one of the main characteristics of Northamptonshire people. There is nothing spectacular; the scene they live in is mild and fertile; and they are near enough London to visit it for their outings. They are still enough of themselves to return from it with that Midland air of slight hypercritical superiority.

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BY MARGARET LOVELL RENWICK

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HALFWAY down the Cornish cliffs near Land's End hangs a rocky garden, through which tumbles a trout stream. Here I did much of my holiday reading, sheltered from Atlantic winds by great banks of buddleia and wild fuchsia and leaning comfortably against a boulder known as the Mermaid's Rock. I was often just aware of fur and feather, but my noisiest companion was a waterfall.

Travelling by book I went first far inland, up the Staffordshire heights where a river all but unsung begins its long slow journey. For happy years J. H. Graham and his wife have spent their leisure in tracking *The River Trent* from Biddulph Moor to the Humber. Now it flows through a lovely, leisurely book. The writer misses nothing—grim beauty of the Five Towns, which Arnold Bennett first made visible; bustling waterfront at Gainsborough, which George Eliot drew with so sharp a pencil as "St. Ogg's"; Lichfield, prizing its Ladies of the Yale, the three spires "mirrored in the Minster Pool"; Burton, rolling barrels across its streets; Nottingham, dramatically sited. For river craft he has an infectious liking, from black-hulled viking longship to red-

coated oil tanker. When at last, bound for Hull, the adventurous young couple went chug-chugging downstream on a motor-barge "not quite in the *Queen Mary* class," almost I could have gone aboard myself.

Instead I turned south for *The Cotswolds* in Edith Brill's company—as observant a woman as ever climbed these hills in "sensible hat, tweed skirt and stout walking shoes." Her book, too, has meant long and happy hours. Healthy pleasure in home-made cakes and the wolds' sharp air, delight in a kingfisher's blue flash and "the heraldic yellow flowers of the flags massed in straight companies along the water's edge," are matched by scholarly love for Roman mosaics and "the living folklore" of the Rollright Stones. Of towns and churches built of Cotswold stone during the great four centuries of the Cotswold wool-trade she writes as glowingly as "the warm, light-taking grey to which its honey-colour weathers."

As she admits, she never did any holiday reading, "drugged by hours of walking" as she always was; and noting that this naturalist, archaeologist and antiquarian has a good word for tarmac, I left the age of motor-bus and

Holiday Reading

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***THE MALEDICTION.** Jean Giono
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*Recommended by the Book Society

motor-barge for Victoria's. What view had the Victorians of a holiday? In Madame Gwen Raverat's *Period Piece* and Lady Emily Lutyens' *A Blessed Girl* I found two diverting and very different answers.

Madame Raverat, born in 1885 at Cambridge, a granddaughter of Charles Darwin, paints a horrid picture of "the great family move," when she and her sister and brothers used to be taken for summer holidays to a hired house in Yorkshire. "My father," she recalls, still bewildered, "conducted the awful journey, with changes at Ely and York, and piles of luggage and the maids and the dogs and the pram and the parrot and the cot and the bath and us children." But holidays at Downe, in Kent, her grandfather's birthplace, were "heavenly," though in her sociable mother's view there was "nothing to do but go for long walks and get your boots stuck in huge balls of red clay." "It was adoration I felt," she insists, "for the stiff red stuff out of the Sandwalk clay-pit."

For Lady Emily Lutyens, born in 1874 at the British Embassy in Paris, a granddaughter of Bulwer Lytton, holidays meant visiting at such country houses as Whittingham, Hatfield and Knowsley, whence she wrote long letters to the elderly Rector, whose "blessed girl" she was; and not often did she enjoy herself. Staying at Hatfield during the General Election of 1892, she describes the anguish of Cecils and Lyttons, as they sat at the lunch table, longing for news of Lord Cranborne's election result, but chatting nonchalantly, because of American guests. Halfway through a wire is handed to Lord Salisbury, who casually reads out: "Lost—by 200 votes." Lady Salisbury, in her calmest voice: "What a bore!" Lord Hugh: "Tiresome." "But I," wails poor little Lady Emily, "nearly burst into tears." Even a day's outing does not charm the young letter-writer. Taken to Kew Gardens as a holiday treat: "This," she writes, gravely, "means going some way in a stuffy train, and when you arrive walking about for hours on horrible gravel in the boiling sun, in and out of hothouses, each hotter than the last, and loaded with wraps for when you sit down, which you never do."

Georgian holidays, as *The Diary of a Country Parson* and *The Torrington Diaries* prove, were diversions for people with money and leisure, like the Revd. James Woodforde and the Hon. John Byng.

When (1777-95) Parson Woodforde and Nancy, his niece and lifelong house-keeper, left the Norfolk rectory on a visit to their Somerset kin, they took two nights and three days on the road, stayed several months and spent anything up to £80, a sum so much larger in Georgian days than now that once the diarist notes: "A dear Frolick";

and he was not above turning an honest penny on holiday by taking some old sermons along to preach from a friend's pulpit (at the proper fee). The journey was always broken for shopping and a day's sightseeing in London—the changing of the Guard ("very pretty"), the lions at the Tower, "a Peep into St. Pauls church." In general, he got on happily with their chance companions in chaise and coach—"a sensible old Man," "an handsome young Man that was an Officer in the Guards," "Sukey a pretty little Girl of 11"; but once he, Nancy, Bill, his nephew, and Briton, his groom-gardener, were all crushed in with "three strange Women," and once they "had a very fat Woman with a Dog and many bandboxes, which much incommoded" them.

Byng, who (1781-94) jogged up and down England on horseback, rode alone, with one companion only or with his groom. Staying with his wife and her friends at any seaside resort (a form of holiday-making just become fashionable), he was always most unhappy; Weymouth was "a fishing-hole," Brighton "as bad as Bond St. in spring at 3 o'clock p.m." Inland watering-places he liked as little; Cheltenham lodgings are "dear and pitiful"; on their last night at Malvern Wells he feels like a schoolboy on Christmas Eve. "In Summer," he writes, cogently, "I cou'd wish to lounge about The Country in Search of Antiquities and The Beauties of Nature"; for his delight was a day's ride on a sandy road to some country seat worth visiting (with the Family away) and at sunset "a snug inn" (with his own sheets). He relishes a tasty dish—spatchcocked eels, venison pasty, above all, a gooseberry "pye." When he finds strawberries fit to eat, at breakfast, after dinner, before supper, then he is happy. In the deplorable summer of 1789, wet and bitterly cold, his holiday is half-ruined, because they are not ripe as he rides north and by the time he turns south are over. But holidays end. Recalling more than once good things to be had in London only, he is reconciled—almost—to winter in Town.

Holiday Reading

***EL GRECO.** Antonina Vallentin
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A rich and vivid biography that clears the ground of all the fantasy and falsehood that have grown up round the name of El Greco.

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SALE ROOM NOTES & PRICES

BY BRICOLEUR

CHINESE

IN the collection of important Chinese ceramics, bronzes and jades which Sotheby's have sold for Mrs. E. Bennett was the magnificent Imperial Chün yao basin. This extremely rare piece was of large size, 12½ in. diam., with everted rim and superbly decorated with purple splashes on a flocculent lavender ground. It comes from the Sung Dynasty and was exhibited at the Chinese Exhibition, 1935, No. 1071, illustrated in the catalogue and mentioned in the commemorative catalogue. It now sold for £1,700. Another very fine example was a phoenix-headed ewer from the T'ang Dynasty. This was of Sassanian form with oviform body and bird-headed mouth and was covered with orange, cream, blue and green glaze, 13 in., it sold for £300. In *Chinese Pottery and Porcelain*, Vol. I, R. L. Hobson illustrates the Alexander example, pl. 9, fig. 1. An early "Ying Ch'ing" lobed jar and cover sold for £310. This had an eight-lobed body of translucent porcelain covered with a pale blue glaze, the shoulders with four ribbed loops and the cover flat, 5½ in., end T'ang or Sung. In the section devoted to antique bronzes the animal-style bronzes for which this collection is noted included a rare bird-headed horse jingle, the heads joined by a plain straight bar pierced in two places and each surmounted by openwork top-knot rattles containing a loose ball, green patina, 6 in. wide. Ordos, Han Dynasty. This example sold for £110. £240 was paid for a massive bronze figure of a stallion, also from Ordos, Han Dynasty. It measured 4½ in. high and 5 in. long, had a silvery patina with green incrustation, and had been exhibited at the Berlin Exhibition, 1929, No. 89. Other bronzes in the collection included two interesting mirrors. One was square and measured only 1½ in., the gold top finely chiselled with a floral meander, T'ang Dynasty, the other was circular, 1½ in. diam., with silvery patina and gold inlaid top, also from the T'ang Dynasty. These brought £220 and £260. In the section of this collection devoted to jades was the fine figure of a reclining hound in green-tinted jade with black markings, which sold for £340.

At another sale of fine Chinese ceramics and works of art, Sotheby's sold two early silver pieces from the T'ang Dynasty. One, which made £580, was a bowl with slightly flared sides and the exterior repoussé with fourteen lotus petal panels in relief decorated in gold, the rim with a similar frieze of animals and birds, 5½ in. The other, an engraved wine cup with bell-shaped bowl on a knopped stem and conical foot, brought £60; it was engraved on a stippled ground with animals and birds which is an unusual combination, 3½ in., T'ang Dynasty. An extremely rare lot in this sale was a lacquer cylindrical box and cover also from the T'ang Dynasty. The lid and sides decorated in silver on a black lacquer ground with a floral medallion and birds, 4½ in. diam.

At Christie's the H. S. Harris collection was sold, and this included two famille-verte rouleau vases which brought 220 gns. and 130 gns. The first was finely enamelled with the Emperor Mu Wang and his attendants, and the other with an emperor and attendants on a balcony watching ladies partaking in a gymkhana. Both these vases were previously in the E. L. Paget collection and measured 18½ in. high, K'ang Hsi. There was also a table screen of pale green jade flecked with emerald green and carved in low relief with Immortals, in a carved wood stand, 20 in. high, which brought 52 gns., and a Pekin red lacquer box and cover of circular form carved with Shou Lao, Ch'ien Lung six-character mark and inscription "Precious Box of Everlasting Spring." This box sold for 46 gns. and had previously been in the H. Gordon Bois collection.

Earlier in the year Christie's sold the collection of the late Mrs. Mary Jane Trapnell. A famille-rose eggshell saucer dish finely

enamelled in the Chinese taste with a kingfisher on a flowering branch brought 220 gns. It measured 8 in. diam. and was from the Yung Cheng period. 200 gns. was paid for a famille-noir sweetmeat dish of hexagonal form, with recessed centre enamelled on the biscuit with a prunus branch in white, aubergine and yellow on a black ground, 5½ in. wide, K'ang Hsi.

At Phillips, Son and Neale, a pair of Canton porcelain vases with Dog of Fo handles sold for £160. They measured 53 in. high.

Knight, Frank and Rutley sold a pair of Chinese rouge-de-fer and turquoise vases, 9½ in. high, and two blue and white spill vases, for £165.

SILVER

At Christie's a fine octagonal pear-shaped teapot by Anthony Nelme, 1714, sold for £460. The curved spout terminated in a bird's head and the domed cover with moulded border, 6½ in. high, 16 oz. A William III cylindrical tankard and cover, by Thomas Parr, 1697, was also in this sale. The lower part of the body chased with curved fluting and engraved with a coat of arms of later date, the cover with fluted rosette. This tankard brought £135. £360 was paid for a table service of shell and thread fiddle pattern engraved with a crest and dated 1822 and 1828. The service consisted of 142 pieces of which the salad servers and two salt spoons are Victoria. Total weight 340 oz. 10 dwt. Another threaded fiddle pattern table service, 1833, 1849, etc., of 139 pieces, and weighing 288 oz. 15 dwt., sold for £120. An example of foreign silver was a German parcel-gilt figure of a cooper which had previously been in the collection of Alfred and Lionel de Rothschild, 1946. He stands with a large basket slung over his back and holding a vine-staff and small pilgrim flask in his hand, 11½ in. high, 15 oz. 17 dwt. Maker's mark BP. This late XVIIIth-century example from Frankfurt sold for £215.

The Motcomb Galleries sold a two-handled tea tray, 125 oz., 24 in., for £50, and a pair of Georgian gravy boats, fluted and gadrooned on shell feet, for £32. These were marked London, 1781, and weighed 26 oz.

Rogers, Chapman and Thomas made £94 for a pair of George III tea-caddies by William Vincent, 1781, with caddy spoon contained in the original leather-covered case with silver mounts. The caddies were oval with straight sides and engraved with festoons. The same firm also sold a service of teapot, coffee-pot, sugar bowl, cream ewer and kettle on stand, for £74. 105 oz. 17 dwt.

The silver at Phillips, Son and Neale included two tea trays which sold for £60 and £50. The first had a pierced gallery border and was oval, 31½ in., 168 oz., and the other oblong, with shaped corners, 24½ in., 155 oz. An early XVIIIth-century continental eceuille brought £110. This had two flat handles with fluted motifs, 21 oz. 6 dwt.

At a sale of silver at Knight, Frank and Rutley, a George III centrepiece by William Pitts and Joseph Preedy, London, 1794, brought £235 (92 oz. 18 dwt.) oval, with six branches holding glass dishes. A George II circular salver with piecrust border, by Frank Kandler, London, 1739, 42 oz. 14 dwt., sold for £200, and a set of four George III sauce-boats with gadrooned borders and scrolled handles, £190. These were perhaps by William Sheen and dated London, 1767, 59 oz. 14 dwt.

HOUSE SALE

DERBYSHIRE. Messrs. Jno. P. Newton and Sons, of Long Eaton, held a sale of the contents of Appletree Cottage, Little Hallam, Derbyshire. The items of silver sold included a finely engraved tray of the Victorian period, 139 oz., £62 10s., a George II coffee jug, 20 oz., £90, a George II tankard, 10½ oz., £19, and a five-piece Victorian tea service, 79 oz., £65. There was also a Kashan rug in predominant shades of cream and blue which brought £50.

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